

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3055.

SATURDAY, MAY 15, 1886.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL GEOGRAPHICAL SOCIETY.

The ANNIVERSARY MEETING will be held (by permission of the Chancellor and Senate) in the Hall of the University of London, Burlington-gardens, on MONDAY, May 24th, at 2.30 p.m., the Most Honourable the MARQUIS OF LORNE, President, in the Chair.
The DINNER will take place at Willis's Rooms, King-street, St. James's, at seven o'clock on the same day.
The Most Honourable the MARQUIS OF LORNE in the Chair.
Dinner charge 21s. payable at the door; or Tickets may be had and places taken at 1, Saville-row, Burlington-gardens, W., up to noon on SATURDAY, May 2nd.
The Friends of Fellows are admisible to the Dinner.

THE PRINTERS' PENSION CORPORATION.

The FIFTY-NINTH ANNIVERSARY FESTIVAL will take place on THURSDAY, May 25th, at Willis's Rooms, King-street, St. James's, under the Presidency of
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BRITISH ARCHEOLOGICAL ASSOCIATION.

The TWELFTH MEETING of the ASSOCIATION will be HELD on WEDNESDAY NEXT, May 19th, at 32, Ruckville-street, Piccadilly, W. Chair to be taken at 8 p.m.
Antiquities will be exhibited and the following Papers read:—
1. 'The Sculptured Slab in Chichester Cathedral.' By W. DE GRAY BIRCH, Esq., F.S.A.
2. 'The Prehistoric Ship Discovered at Brigg.' By E. P. LOFTUS BROCK, Esq., F.S.A.
3. 'On the Ancient Destruction of Ancient MSS.' By RICHARD HOWLETT, Esq.
W. DE GRAY BIRCH, F.S.A., Honorary Secretary.
E. P. LOFTUS BROCK, F.S.A., Secretaries.

ROYAL ASIATIC SOCIETY, 22, Albemarle-street.

ANNIVERSARY MEETING, MONDAY, May 17th, 4 p.m.—ANNUAL DINNER on the same day, at the Criterion, Regent Circus, at 7.30 p.m.
F. J. GOUDSMID, Sec. R.A.S.

LINEAN SOCIETY, Burlington House, Piccadilly.

The ANNIVERSARY MEETING of the Society will be held at the Society's Apartments on MONDAY, May 24th, at Three o'clock precisely, for the Election of a Council and Officers for the ensuing year, and other business.
B. DAYTON JACKSON, Secretary.

ROYAL HISTORICAL SOCIETY, 11, Chandos-street, Cavendish-square, W.

THURSDAY, May 20th, at 8.30 p.m. The LORD ABERDEEN, G.C.B. President, in the Chair. The Rev. WILLIAM CUNNINGHAM, B.D., F.R.Hist.S., will read a Paper on 'The Formation and Decay of Craft Guilds'.
P. EDWARD DOVE, Secretary.

EDUCATION SOCIETY, Memorial Hall, Farringdon-street, E.C.

President—Rev. H. QUICK, M.A.
May 17th, at 7.30 p.m.—'The Worst Methods in Teaching Geography' by Prof. J. M. D. MEIKLEJOHN, M.A., Chairman, J. Scott Kettle, Esq.
May 22nd, at 8 p.m.—Annual General Meeting and Address by the President, 'Training of Teachers: What is Done and What may be Done.' W. H. WIDGERY, Hon. Sec.
3, Gray's Inn-square, W.C.

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The FORTY-FIFTH ANNUAL GENERAL MEETING of the Members will be held in the Reading-Room on THURSDAY, May 27, at 3 p.m.
ROBERT HARRISON, Sec. and Librarian.

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Prints and Pictures.

MESSRS. PUTTICK & SIMPSON will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on THURSDAY, June 3, and Following Day, at ten minutes past 1 o'clock precisely, an extensive COLLECTION of ANCIENT and MODERN ENGRAVINGS, WATER-COLOUR DRAWINGS, and PAINTINGS. Catalogues are preparing.

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Purchasers will be allowed three days to clear, but if Shippers, Private Buyers, &c. wish longer time, they can arrange and pay rent to the owners of the Wharf.

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N.B.—The Valuable DETACHED RESIDENCE, "SOUTHPORT LODGE," will be offered by Auction on MONDAY, May 24, at 7 o'clock in the evening, at Albany Galleries, Lord-street. For further particulars and Card to View apply to O. Buzac Jones & Co., Solicitors, Cook-street, Liverpool; or J. Hatch, Auctioneer and Valuer.

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SATURDAY, MAY 15, 1886.

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LITERATURE

My Life as an Author. By Martin Farquhar Tupper, D.C.L., F.R.S. (Sampson Low & Co.)

MR. TUPPER has written an amusing volume. It has one prominent merit which, although the writer complains that the *Athenæum* is and always has been his "foe," we are heartily glad to acknowledge. With the exception of a sneer at Nathaniel Hawthorne (and it must be allowed that the novelist gave him ample provocation), Mr. Tupper writes of the men he has met with in a kindly spirit, nor does he in a single instance add to the interest of his pages by private scandals. The evil is one of no small magnitude in our day, and it is therefore pleasant to be able to say that in this respect 'My Life' will offend nobody. Mr. Tupper expresses a fear lest he may be accused of vanity and self-conceit in writing this autobiography, but he assures his readers that he is in reality one of the most modest of men:—

"For the matter of vanity, all I know of myself is the fact that praise, if consciously undesired, only depresses me instead of elating; that a noted characteristic of mine through life has been to hide away in the rear rather than rush to the front, unless indeed forced forward by duty, when I can be bold enough if need be; and that one defect in me all know to be a dislike to any assumption of dignity—surely a feeling the opposite to self-conceit; whilst if I am not true, simple, and sincere, I am worse than I hope I am.....But let this book speak for itself."

The book shall do so, and if it leads us to form a different opinion of the author from that held by himself, he will have no just ground of complaint.

Mr. Tupper was born in London in 1810, his father being an eminent medical man who twice refused a baronetcy. One of his earliest recollections is of George III. patting his curls and giving him his blessing. Of his schooldays a painful description is given; and Mr. Tupper states that by Dr. Russell, of the Charterhouse, for whom he has "less than no reverence," he was forced so to work beyond his powers as to fix for many years the infirmity of stammering. The greatest cruelty was exercised in the school, and while a false quantity was regarded as a crime, the boys are said to have been under no moral restraint whatever. One story characteristic

of the time and of the system pursued at the school is worth relating. In his thirteenth year young Tupper was a monitor of the playground when "one Dillon, a scion of a titled family," hunted and killed a stray dog there, for which he was severely punished by a number of other boys. The monitor was technically responsible for this "open insult offered to Hibernian nobility," and as a punishment he was ordered to write out within a month the longest book of the Iliad, word for word, on pain of expulsion. More than seventy boys volunteered to do the work for him, and within a week a large quarto pamphlet was duly handed up to the doctor, "who had too much shrewdness to care to inquire closely as to this popular outburst of general indignation, so he said nothing more about it."

In 1829 Mr. Tupper was entered as a commoner at Christ Church, Oxford, and while there took the prize for Dr. Burton's theological essay, Mr. Gladstone, who had also contested it, standing second:—

"When Dr. Burton had me before him to give me the 25*l.* worth of books he requested me to allow Mr. Gladstone to have 5*l.* worth of them, as he was so good a second. Certainly such an easy concession was one of my earliest literary triumphs."

At college he led the quiet life of a reading man, and would afterwards have taken orders had it not been for his infirmity of speech. Mr. Tupper thinks it well he did not, as his natural combativeness would have led to his quarrelling with his bishop or his rector in these days of Ritualism and Romanism. The Bar was not more open to him than the Church, yet he became a barrister, and gained fifty guineas as his first fee, but it was also his last.

At the age of twenty-two Mr. Tupper published a volume of verse, now very rare, which "a hundred years hence may be a treasure to some bibliomaniac," and he adds that some of the pieces in it have not been equalled by him since. Then came the unfortunate 'Geraldine,' a continuation of Coleridge's 'Christabel,' and the criticisms of the poem have been "pasted down for future generations" in his "Archive-book." This book, by the way, consists of many volumes, and contains all the opinions of reviewers on Mr. Tupper's writings from early manhood to the present time. Most of his books cannot be bought nowadays, which he observes is a pity.

All the world knows that what he calls his "chief authorial work" is 'Proverbial Philosophy.' Thirty or forty years ago it was one of the most popular volumes in England, and every young lady blessed with friends who cared for her welfare was presented with a copy. It was a safe gift-book, and took the useful place which was once filled by Hannah More's 'Cosebs,' and is now perhaps occupied by the 'Epic of Hades.' For many years the work yielded its author an income of from 500*l.* to 800*l.*, so that he shared with his publisher something like 10,000*l.* The enormous sale in America at the same time would have made him a wealthy man had he been protected by copyright. A million and a half of copies have been sold there, but the utmost Mr. Tupper has ever received from the United States is 80*l.* What he has to say on this subject will be endorsed by every honest reader in both

countries. The reader will be less inclined to agree with him when he writes that adverse criticism has availed only to promote from first to last the world-wide success of 'Proverbial Philosophy,' which "has won praise from the good and censure from the bad." He seems also to take it for granted that contemporary popularity is a test of merit in poetry; and as another test he observes, oddly enough, that his book has been praised by critics "of almost all denominations." However, not even "envious and malignant condemnation" disturbs Mr. Tupper's serenity, and as Isaac blessed Jacob so does he place his hand upon the head of his "soul's own son," the dear image of his mind:—

Fair is thine aim,—and having done thy best,
So thus I bless thee; yea, thou shalt be blest!

Mr. Tupper quotes a silly comment on his book to the effect that, having won the suffrages of two great nations, he may now disregard criticism, yet he by no means disregards it when it is favourable, and transcribes from insignificant provincial journals a number of judgments in praise of 'Proverbial Philosophy' that would be extravagant if pronounced on a Wordsworth or a Coleridge. However, the man who on more than one occasion is compared by his admirers to King Solomon, who has met with an enthusiast who knows his volume by heart, and with another who has read it through sixty times, may be allowed perhaps to consider the critics malignant who fail to appreciate it.

One or two strange anecdotes about the book may be recorded. Mr. N. P. Willis, who said that Mr. Tupper's words "form an electric chain along which he sends his own soul," had been in the habit of quoting the 'Proverbial Philosophy' as an obscure survival of the Shakspearean era, which, by the way, does not say much for his critical sagacity:—

"When he came to town I called upon him at his lodging near Golden Square, walking in plainly, *sans tambour et trompette*, but simply announcing the then young-looking author as his old Proverbialist! I never saw a man look so astonished in my life; he turned pale and vowed that he wouldn't believe that this youth could be his long-departed prophet; however, I soon convinced him that I was myself, and carried him off to dine in Burlington Street."

Here is a similar anecdote. After observing that it is often taken for granted that the author of 'Proverbial Philosophy' has been dead for generations, the writer adds:

"I could mention many proofs of this belief in my non-existence; here is one: a daughter of mine is asked lately by an eminent person if she is a descendant of the celebrated Elizabethan author? and when that individual, in passing round the room, came near to the Professor, and was introduced to him as her father, the man could scarcely be brought to believe that his long-departed book friend was positively alive before him. The Professor looked as if he had seen a ghost."

When in America many years ago Mr. Tupper was introduced to Jenny Lind, and found that his book had been a great comfort to her, and he was also told that Webster, then the Secretary of State, always after hard work refreshed his mind with it. Two visits have been paid to the States, where Mr. Tupper has read his poems to large assemblies, and apparently with great

success. Such was the fame of the celebrated Englishman that, like Pope's Belinda, he was in danger at the Philadelphia Exhibition of losing some of his locks, being pursued by "three duennas" with scissors in hand. On another occasion a negro barber persuaded him to have his hair cut:—

"He had a neat little shop close to a jeweller's. Next morning I passed that shop, and noticed my name placarded there, surrounded by gold lockets, for that cunning nigger and his gilded friend were making a rich harvest of my shaved curls."

One pities Longfellow when good nature or a small touch of vanity led him to write and post seventy autographs in one day, but Mr. Tupper was still more unfortunate, and found, when at a large party in New York, that he was expected to write one hundred. Indeed, his principal triumphs seem to have been in America, where his speeches on one occasion raised "whirlwinds of applause," and he relates how soon after landing in the country a "well-wisher" called and said, "I'm one of the richest men in New York, sir, and I know authors must be poor; I like your books, and have told my bankers [naming them] to honour any cheques on me you may like to draw"; and when the offer was declined the millionaire's house, his yacht, and his carriage were also placed at Mr. Tupper's disposal. That Yankee enthusiasm was expressed also in England the following incident will prove. It occurred during the Shakespeare commemoration at Stratford:—

"An odd thing happened to me in the church, where at the vestry I had just signed my name as other visitors did. An American, utterly unknown to me as I to him, came eagerly up to me as I was inspecting that unsatisfactory bust and inscription about Shakespeare, and said, 'Come and see what I've found—Martin Tupper's autograph—he must be somewhere near, for he has just signed; do tell, is he here?' I rather thought he might be. 'I've wished to see him ever since I was a small boy. Do you know him, sir?' 'Well, yes, a little.' 'Show him to me, sir, won't you? I'd give ten dollars for his autograph.' After a word or two more my good nature gave him the precious signature without the dollars—and I shan't easily forget his frantic joy showing the document to all around him whilst I escaped."

Mr. Tupper's reputation as an author is not confined to 'Proverbial Philosophy.' He has written a diary of travel which his friend "Major Hely, who claimed an Irish peerage, was very fond of," thinking it "the best book of travels he had ever read"; and some tales worthy, according to a Sunday newspaper, "of a place on every library table in the kingdom." This is not all. He has composed verses innumerable, and the autobiography is "spotted with small poems." There are, indeed, so many of them that, as most of Mr. Tupper's books are out of print, it would seem to be one object of the volume to give to these lyrics and sonnets a new season of existence. Some of them, we are told, have met with "palatial welcomes," and are preserved in royal albums. One piece, each stanza of which begins and ends with the advice "Never give up," received another kind of welcome, for upon visiting an asylum for the insane in Philadelphia the author found his "ballad" placed in all the wards occupied by convalescents. There is no

subject that comes amiss to Mr. Tupper's pen, and he has already written an ode in anticipation of her Majesty's jubilee, from which we venture to quote a few lines:—

Be glad, O grateful England,
Triumphant shout and sing, Land!
As from each belfried steeple
The clanging joy-bells sound,
Let all our happy people
The wandering world around
Rejoice with the joy this jubilee brings,
Circling the globe as with seraphim wings.

Mr. Tupper has a turn for polemical controversy, and states that by his life and writings he has excited against him "the theological hatred of High Church and Broad Church and No Church," and that his Protestant ballads have been circulated widely throughout the empire. He has also produced three plays, one of which, called 'Alfred,' was put upon the stage at Manchester by Walter Montgomery:—

"The vision in Act II. scene i. was thrillingly effective, and the whole five acts went very well from beginning to end, the audience being preternaturally quiet,—which disconcerted me until my theatrical mentor praised the silence of that vast crowd as the best possible sign of success; they were held enthralled as one man till the end came, and then came thunder. Not thinking of what was expected of me in the way of thanks for the ovation their concluding cheers assailed me with, I got out of the theatre as quick as I could, and was half way to my hotel when two or three excited supers rushed after me with a 'Good God, Mr. Tupper, come back, come back, or the place will be torn down!' So of course I hurried to the front—to encounter a tumult of applause, although I must have looked rather ridiculous too, crossing the stage in my American cloak and brandishing an umbrella."

Probably we have said enough of a book which, while full of amusing and characteristic anecdotes about its author, has no literary pretensions. It is a medley of narrative and opinion thrown together without much regard to form, and expressed in verse as well as in prose. 'My Life' need not, however, be judged harshly on account of faults like these. The book is written, no doubt, for Mr. Tupper's admirers, and by them it will be welcomed. It may be rash to disagree with an author who says that his spirit "apprehends instinctively the right and the true." Yet if we cannot accept Mr. Tupper's judgment of his poetry or the estimate he has formed of his character, we can assure him that this difference of opinion does not prevent us from seeing in the writer of this singularly frank narrative many estimable qualities.

Assyria: its Princes, Priests, and People. By A. H. Sayce, M.A. (Religious Tract Society.)

THE Religious Tract Society has done well to entrust the writing of a popular work on Assyria to the hands of an eminent and brilliant leader in the difficult study of Assyriology like Prof. Sayce. The most careless reader, in turning over the leaves of Prof. Sayce's chapter on the country and people of Assyria, will be at once struck with the immense importance of Assyrian history and with the bright light which it throws upon Biblical men and matters. The account of the rise of the Babylonian and Assyrian kingdoms in Gen. x. is fully borne out and supplemented by the evidence of the

cuneiform inscriptions. There can be no doubt that the marginal reading which Prof. Sayce quotes on p. 23 is the correct one, for it agrees exactly with what we know for certain of the rise and growth of the Assyrian empire. Nimrod (whose name, by the way, has not yet been satisfactorily explained) built Babylon with its neighbouring cities in the land of Shinar or Sumir. He then went to Assyria and built Nineveh, Rehoboth-Ir, and Calah. That civilization should spread from Babylon westward is only what we should expect. Assyria was originally a mere dependence of the old Babylonian kingdom, and was governed by rulers from the parent city. When the colony was founded it is impossible to say; but we know that Nineveh existed at least seventeen hundred years B.C., and we may safely place Nimrod's journey from Babylon towards the north-west at a much earlier period. Following carefully the cuneiform records, Prof. Sayce next traces Assyrian history step by step from the period when the kingdom became independent, about 1650, until its fall about 620 B.C. Its inhabitants fought frequent battles, though not always successfully, with the Babylonians, their ancient masters. If we except the inscriptions of Rimmon-Nirari I. and Tiglath-Pileser I., comparatively little is told us by the kings of the first Assyrian empire. It is after Assur-nasir-pal's time, B.C. 860, that we get continuous detailed accounts of the wars and conquests of Assyria, and these form the most interesting portion of its history. For about two hundred and fifty years Assyria was virtually mistress of the East, and it was during this period that she came in contact with the Jews and laid waste the cities of Phœnicia and Palestine. We are very glad to see that Prof. Sayce has collected from the inscriptions the most important notices of Assyrian wars against the Jews, and given translations of them on pp. 146-152. This was first done by Mr. George Smith in his book on the 'Eponym Canon,' but the results of the study of Assyrian gained during the last seven or eight years have enabled Prof. Sayce to make some corrections in them. They will be found of great use to the student of the Bible, who should more particularly study the account of Sennacherib's attack on Jerusalem. Whatever was the cause of the defeat of the Assyrian army, it is certain that the power of Sennacherib never recovered from the blow it received in Palestine. At present, unfortunately, no clue to the solution of the difficulty is afforded by the native documents.

Of all the chapters in Prof. Sayce's book that on religion is the most interesting. It is concise and to the point, and shows plainly how much the Jews were indebted to the countrymen of their great ancestor Abraham for their views on the cosmogony, for the story of the Flood, and for other parts of the book of Genesis. Of course the form in which we find the theology of the Assyrians is very corrupt, and is debased by the mixture of superstition and absurdity which meets us at every step. Among other important results already obtained, it has been found that the names of the Deity, El-Shaddai and Jehovah or Jah, have their origin in the cuneiform inscriptions. El-

Shaddai is the *ilu-sadu* mentioned in the famous hymn to Istar; and it takes us back to the early days of the Babylonian empire, when a monotheistic school existed at Ur of the Chaldees. To the last days of the empire the Assyrian preserved intact the idea of a god whose power was above that of all other gods, who bestowed life upon the people of this world, and who pardoned, protected, and guided those who had sinned and repented. Without the rich inheritance of learning and theology which the cultured and peace-loving Babylonian bequeathed to him, the Assyrian would have been a mere savage barbarian, writing the records of himself not with the pen, but the sword. Prof. Sayce has not forgotten to say something about the Gistubar legends, those venerable literary remains of a hoary antiquity: they were so beautiful that even the Greek hastened to borrow and adapt them to his own gods and goddesses. In future days, when Prof. Sayce gives the Hibbert Lectures on Assyrian religion, we shall hope to see a full and complete translation of all the fragments of the Gistubar series, as well as a critical discussion on the relation of the Assyrian religion to that of the Jews. The chapter on Assyrian art and literature the reader will find a pleasant and easy introduction to the works of the cuneiform writers. We cannot refrain from quoting an amusing riddle which is translated on p. 109:—

"What is found in the house; what is concealed in the secret place; what is fixed in the foundation of the house; what exists on the floor of the house; what is perceived in the lower part (of the house); what goes down by the sides of the house; what in the ditch of the house makes broad furrows; what roars like a bull; what brays like an ass; what flutters like a sail; what bleats like a sheep; what barks like a dog; what growls like a bear; what enters into a man; what enters into a woman?"

The answer is, of course, the air or wind.

Specimens of cuneiform writing transliterated and translated, a chapter on the manners and customs of the Assyrians, and a very full index complete this instructive and remarkably interesting little book.

Histoire des Princes de Condé pendant les XVI^{me} et XVII^{me} Siècles. Par M. le Duc d'Aumale, de l'Académie Française. Tomes III. et IV. (Paris, Calmann Lévy.)

THE third and fourth volumes of the Duc d'Aumale's history of the house of Condé have the drawback, unavoidable no doubt in such a work, of both beginning and ending in the middle. The third volume takes up the history of Henri II. of Condé after the death of Henri IV. of France, and the fourth ceases at the point when the great Condé, still Louis, Duc d'Anguien (for the biographer adopts that unfamiliar phonetic spelling), had just won his third great military success in the defeat and death of Mercy at the second battle of Nordlingen. Both volumes are, chronologically speaking, occupied with the life of the third holder of the superior title, but the first of the two naturally busies itself most with "M. le Prince," the second with "M. le Duc"; and while we are touching on these puzzling ceremonial titles let us note that the Duc d'Aumale himself, who should be impeccable

in such matters if any one should, has to acknowledge in his *errata* the crime of continuing to call Gaston of Orléans the elder "Monsieur" for some time after he had technically ceased to have any claim to the title. The fact may be comforting to some, and a subject of legitimate pride to others, according as they have or have not slipped in the use and identification of "Monsieur," "M. le Prince," "M. le Duc," "M. le Grand," and all the bewildering shorthand titles of the *ancien régime*.

In his first volume (we speak here and elsewhere of the first of the pair before us) the author had, and evidently knew that he had, rather a difficult subject. Henri de Bourbon, third Prince of Condé, suffers from other things besides the contrast of his qualities with those of his heroic son after him, and his not less heroic, though less fortunate uncle before him. There were ugly imputations on his private life—imputations of which, however, the Duc d'Aumale is quite justified in saying that there was no proof. On the later reputation of his extraordinarily beautiful wife Charlotte Marguerite de Montmorency there is, indeed, no stain. But she was the kind of person who is always trying to a husband, and the story of Henri Quatre's senile passion for her in her youth was not a pleasant one. Condé himself was not a coward, but though he got through his military work well enough he could not contrast favourably in the popular mind with that great soldier Henri de Rohan, his chief antagonist, or with his brother-in-law the ill-fated Montmorency. He was a very good man of business—much too good a man of business for a period when neither prodigality nor rapacity much disgraced a man of rank, but when the litigiousness and "financing" which were Condé's favourite pursuits were in specially bad odour. Over these things his biographer passes adroitly without attempting to conceal the facts about any of them. Indeed, his unvarnished tale of the fashion in which Condé bought from certain monks, with the approval of the Holy See, rights which were of not much value to them, but were, as it happened, of immense value to himself, and then calmly cheated them out of the promised consideration, is a most edifying history both of the attitude of the *grands seigneurs* of the time towards the Church, and of the way in which the Church, if it suited her, countenanced secularization which if it had not suited her she would have denounced with bell, book, and candle. The Jesuits were the main instruments in this creditable transaction: one of many instances which explain how they prepared for themselves the punishment which overtook them in the next century.

The birth and youth, with some of the earlier experiences in war and politics, of Louis de Bourbon, Henri's eldest son, come in naturally for mention during the first, that is the third, volume. But it is in the second (the fourth) that he becomes the hero of the book. Whatever may have been his father's faults (and after all they seem to have been summed up in the fact that while he was as self-seeking as other nobles of the time he was rather discreetly than violently self-seeking), he had taken the very greatest pains with his son's education in the largest

sense; and when "M. le Duc," not long out of his teens, was sent to command a beaten and dispirited army on the French-Flemish frontiers against the best veteran troops in Europe he was no raw novice. The evident delight and the prolixity with which the biographer treats the famous battle of Rocroy need little or no excuse. It was at least as epoch-making a battle as any of those which the excellent Creasy inserted in his book, and its circumstances were most remarkable. It is certainly not unpardonable in the Duc d'Aumale to exaggerate a little Condé's merit in the conduct of the affair. That he does exaggerate there is no doubt. The one incontestable quality which "M. le Duc" showed on that day was a perfectly limitless audacity. But for the mistakes of his opponents not only could they not possibly have been beaten, but he himself must have been beaten severely, and perhaps fatally; for it is doubtful whether any other army could have got up in time to stop the Spaniards from marching straight on Paris. Now every great general owes his victories more or less to the mistakes of his opponents. But a great general usually secures himself against serious defeat if his opponents do not make mistakes. This any short and accurate account of the battle of Rocroy will show that Condé did not do. He went off wool-gathering with one wing of his army, leaving the other to be beaten and the centre (without orders and without a capable chief) to begin a retreat. He recovered the day partly because the enemy were too slow to follow up their advantage, and partly because his hare-brained cavalry charge across the enemy's centre to the rear of the main body was so feebly resisted by the Walloon and German troops of the second Spanish line that the whole French army was able to concentrate round the sluggish *tercios viejos* of Spanish infantry, and to mob them to death. It was a case, no doubt, in which nothing could succeed so well as a young man's reckless valour, in which the skilled but superannuated tactics of one age had to give way to a desperate onset without any tactics at all. But if Francisco de Melo had not lost his head there would have been wailing in Paris.

These considerations do not in the least diminish the amount of credit due to Condé; they only change its kind. He had to learn, and did learn, the less accidental qualities of a general; what he displayed for the moment was the reckless valour which, of all other things, was the most suited to carry the day against a system of antiquated and petrified discipline like that of the Spanish armies. At Freiburg and at Nordlingen (after which latter battle the present instalment of the Duc d'Aumale's book ceases) he showed that he had something else as well, while the sieges of Philippsburg and Thionville displayed his ability in the most tedious variety of warfare. We have not space to follow the biographer's account of these actions, or the interesting digressions (such as the account of the last campaign of that singularly bold and skilful soldier Guébriant) which he gives incidentally. It may sometimes be thought—and the author himself seems to have some suspicion of it—that he gives way too much to the modern weakness of recounting the successive phases

of a battle, till the reader, at any rate the non-military reader, is likely to lose all sense of *ensemble*. But his summaries are always good and his incidental remarks frequently piquant, though he does not seem to aim much at quotable writing. A good character sketch, for instance, in few words is that of "le gros Comte d'Har-court, qui avait déjà commandé et avec assez de bonheur, homme de haute naissance et de mine guerrière, très vigoureux aux attaques, mais sans discernement.....en somme, de trop peu d'étoffe pour remplir les missions difficiles." But the duke does not lay himself out for these things, and his work is for the most part a very sober, though very readable history, buttressed with large selections of unpublished documents. Let it be added that each volume has an engraved frontispiece portrait, in the one case of the great Condé, in the other of his father, both of which for softness and freshness combined deserve the highest praise.

The Shrine of Death, and other Stories. By Lady Dilke. (Routledge & Sons.)

IN reviewing Mr. Browning's last volume, 'Ferishtah's Fancies,' we spoke of the difficulty felt by a Western writer in producing parable poems, while to an Oriental the parable poem is so natural a mode of expressing thought coloured with emotion that with him it is a favourite form of poetry. Nor does the difficulty felt by the Western mind disappear when prose is used as the medium instead of verse. Among ourselves the prose fabulist is compelled to adopt a somewhat archaic form of English—one that avoids, if may be, identification with any definite period of the development of the language, but at any rate one that leaves him free to introduce without incongruity his castles and enchanted caverns, and all the rest of the machinery of fable. This Lady Dilke has done with much success. Occasionally, very occasionally, is there a violation of the rhythm that such prose demands, and now and again a word is used that is a little too modern, the most striking instance being the introduction in the third story of the word "science," a word of good Elizabethan use, but one that nowadays irresistibly calls up visions of the Royal Institution and Prof. Tyndall, and anything rather than the preternatural world of parable. On the other hand, Lady Dilke has successfully avoided the temptation of being too Biblical, a temptation that besets the writer of archaic prose as sorely as the temptation to imitate Shakespeare's rhythms assails the poet who now essays tragedy.

Of the nine stories in the volume two can scarcely be counted fables. 'The Physician's Wife,' though in style it resembles the others, is simply a tale of an unhappy marriage and its consequences. 'The Crimson Scarf,' while containing some of the best passages in the volume, is a mistake in art. It is an endeavour to portray the conflicting feelings that arose in the bosoms of Spanish girls carried off captive and wedded by the Moorish foeman, a subject that forms the theme of some of the most pathetic and simple of Spanish ballads:—

Oidolo ha Moriana
Que en brazos del Moro estae,
Las lágrimas de sus ojos
Al Moro dan en la faze.

Now, a fable should embody an ethical lesson, not an historical fact; and ably as the changing feelings of the Moor's wife are delineated, it is impossible not to feel that the subject is beyond the province of parable or fable. We may quote, however, the powerful description of the reaction in the woman's heart after she had slain her husband:—

"Sitting then down upon the bed, she put up her hands to her face, and as she did so the jewels on her arms flashed in the morning sun, and she shrank back from them, and undid the clasps of her bracelets one by one and laid them on the bed. But as she undid them she called to mind many times and places, and when she put off the rings, which the Moor had placed on her fingers, she remembered the touch of his hands and the pressure of his arms about her. Then a great crying to him rose within her, and the heart of the woman was like a soul torn by two devils; so did her deep love to the Moor fight in her Christian blood. For the two had so loved each other that not even the thought of the deed which she had done could come between them. She knew that could he be called back there would be no need for any pardon, since their love had grown to such a height that wrong could not exist in it; and it seemed to her as though they grieved together for that which it had been laid on her to do. She heard him say, 'My life is thine, O my lady! Take my life and throw my honour in the dust, if it seems well to thee; stains shall be brighter than silver.' And her agony grew, and outside the anguish in her heart she heard the Christian tongues praising her as Jael and as Judith, and their whisper was like the hiss of snakes in her ears. She thought, 'Oh, my God! he was greater than any—he was stronger than any; I was but as a puny child to him, yet I had my will of him; out of his great strength came his weakness.' And she thought, 'What am I without him, and who shall stay the hand of my enemies?' At this thought the grey hairs of her father cried out to her, and in her despair she cast herself on the ground, and as she lay there she stretched out her arms before her, and her fingers touched something silken. As she felt the silken knots, she saw her youngest brother standing before her, with his sword at his side, and the crimson scarf which she had bound about the hilt, and she remembered his death, and knew that her father's house was no place for her."

It is difficult to give a proper idea of the merits of this volume by extracts, for the stories should be read as wholes. The following quotations are taken from the story which gives its name to the volume. The child who has caught up her mother's words, "Life has many secrets," ponders upon them till,

"when she was about fifteen years of age, a famous witch passed through the town in which she dwelt, and the child heard much talk of her, and people said that her knowledge of all things was great.....Then the child thought to herself, 'This woman, if by any means I get speech of her, can, if she will, tell me all the secrets of life.' Nor was it long after, that walking late in the evening with other and lesser children, along the ramparts on the east side of the town, she came to a corner of the wall which lay in deep shadow, and out of the shadow there sprang a large black dog, baying loudly, and the children were terrified, and fled, crying out, 'It is the witch's dog!'.....But the elder girl stood still, and laying hold of the witch's mantle, she said, 'Before I go, tell me, what are the secrets

of life?' And the witch answered, 'Marry Death, fair child, and you will know.' At the first, the saying of the witch fell like a stone in the girl's heart, but ere long her words, and the words which she had heard in the hour of her birth, filled all her thoughts, and when other girls jested or spoke of feasts and merriment, of happy love and all the joys of life, such talk seemed to her mere wind of idle tales, and the gossips who would have made a match for her schemed in vain, for she had but one desire, the desire to woo Death, and learn the secrets of life. Often now she would seek the ramparts in late evening, hoping that in the shadows she might once more find the witch, and learn from her the way to her desire; but she found her not."

At last, to cure her of her folly, she is admitted to the shrine of Death:—

"They robed her in white as a bride, and in great state, with youths bearing torches, and many maidens, whose hands were full of flowers, she was brought through the city at nightfall to the church; and the gates of the shrine were opened, and as she passed within, the youths put out their torches and the maidens threw their roses on the steps beneath her feet. When the gates closed upon her, she stood still awhile upon the upper steps, and so she waited until the last footfall had ceased to echo in the church, and she knew herself to be alone in the long desired presence. Then, full of reverent longing and awe, she drew her veil about her, and as she did so, she found a red rose that had caught in it, and, striving to dislodge it, she brought it close to her face, and its perfume was very strong, and she saw, as in a vision, the rose garden of her mother's house, and the face of one who had wooed her there in the sun; but, even as she stood irresolute, the baying of a hound in the distant street fell on her ears, and she remembered the words of the witch, 'Marry Death, fair child, if you would know the secrets of life,' and casting the rose from her, she began to descend the steps. As she went down, she heard, as it were, the light pattering of feet behind her; but turning, when she came to the foot, to look, she found that this sound was only the echoing fall from step to step of the flowers which her long robes had drawn after her, and she heeded them not, for she was now within the shrine, and looking to the right hand and to the left, she saw long rows of tombs, each one hewn in marble and covered with sculpture of wondrous beauty."

She looks into the book of Death, but

"the letters shifted strangely, and when she thought to have seized a word or a phrase it would suddenly be gone, for, if the text shone out plain for an instant, the strange shadows, moving with the movements of the silver lamp, would blot it again as quickly from sight..... Thus she sat till it was long past midnight, and her heart was sick within her, when again the distant baying of a hound reached her ears; but this sound, instead of giving her fresh courage, seemed to her but a bitter mockery, for she thought, 'What shall the secrets of life profit me, if I must make my bed with Death?'"

The extreme sadness of these tales is a marked feature of them. The melancholy is unrelieved except in 'The Silver Cage,' in which story, though the woman dies, the devil fails to seize her soul, which, "lying in the bosom of Love, sings for ever in the gardens of Paradise." Yet such an ending would seem to teach that happiness is not attainable on this side of the grave.

NOVELS OF THE WEEK.

- Court Royal: a Story of Cross Currents.* By the Author of 'Mehalah.' 3 vols. (Smith, Elder & Co.)
- A Lucky Young Woman.* By F. C. Philips. 3 vols. (Ward & Downey.)
- Keep my Secret.* By G. M. Robins. 3 vols. (Bentley & Son.)
- Dott Wynyard's Revenge.* By Mrs. Houstoun. 3 vols. (White & Co.)
- The Thin Red Line.* By Arthur Griffiths. 2 vols. (Chapman & Hall.)
- The Curate's Wife.* By J. E. Pantton. 2 vols. (Redway.)
- A Woman with a Past.* By Mrs. Berens. 2 vols. (Chapman & Hall.)
- My Destiny.* By Laura A. S. Carew. (Bevington & Co.)

MR. BARING GOULD has permitted a venturesome fancy to run riot in 'Court Royal,' and this not merely in his descriptions and situations, but in the motives which he assigns for the actions of his characters. There is consequently an air of unreality about the story as a whole, though it will not surprise any one who knows the previous work of the author to find in particular passages marked insight into some of the less familiar domains of human nature. His Jew pawnbroker, one of the two conspicuous personages in 'Court Royal,' is a caricature, almost as hideous as anything in 'John Herring'; and the Jew's pawn, Joanna, delicate and womanly in many respects, belongs to no recognized type of womanhood, being too grotesque to be accepted altogether on the authority of her literary sponsor. Mr. Baring Gould delights in the study of unconventional minds, rudimentary in intelligence, and abnormal in tendency and development. That is his bent as a romancer, and he follows it with considerable success. An effective contrast to the pawnbroker and his human pawn is provided in the decaying family of good birth who live at Court Royal. As the author fully explains his method and purpose in a rather hypercritical preface, there need be no attempt to do the same thing here; but it may be mentioned that he is not quite accurate in saying that no English reviewer detected his "moral purpose" in 'John Herring.' In the *Athenæum* of November 10th, 1883, we described its motive and drew its moral in unmistakable terms.

If Mr. Philips is a realist, as some of his critics declare, he is, at any rate, free from the oppressive gloom which pervades the works of many followers of that school. He is frank to the verge of indecorousness; but his appreciation for the good things of this life is far too keen to allow him to dwell on sordid themes or linger in the haunts of squalid vice. There are plenty of realistic pictures in his volumes, but the scenes which they portray are drawn from the inner life of the club or the boudoir, and the principal actors are almost all in command of large incomes and corresponding luxuries. The constant recurrence of allusions to the dainties of the table—defended with unblushing candour by the author himself—strikes us as not being in the best of taste. The author lays himself open to the charge of seeking to gain special credit for this minute familiarity with the purely material advantages of wealth, and

this, to judge from his keen sense of the value of such virtues as manliness and simplicity, is the last thing which he is desirous of doing. Having thus discharged the duty of censure, we can bestow unstinted praise on the unflagging spirit and genuine humour with which Mr. Philips tells his story. Sir Hugo Conyers, a sort of aristocratic Pecksniff, is an exceedingly clever sketch, while Marcia, the "lucky young woman," is an excellent specimen of a high-spirited and straightforward girl, whose indiscretions are the result of her confidence. As Mr. Philips has gained by his former novel a certain reputation for riskiness, it is only fair to say that the tone of his new novel, while remarkably unreserved, is never unwholesome. His philosophy, if earthy, is distinctly optimistic. The proportion of dialogue to description in these pages is rather under than over the average, but the episode in the Forrester *ménage*, told in dramatic form at the close of the second volume, proves how strong Mr. Philips is in this department when he chooses to exert himself.

'Keep my Secret' is a good instance of that class of novel in which the exigencies of an ill-conceived plot compel the author to distort his characters in a manner wholly at variance with real life. The heroine's uncle, Rémy Damien, has no worse traits about him in the opening chapters than idleness and selfishness; but when he reappears on the scenes it is as a villain of the deepest dye. So, too, with Ray Carewe, her cousin. At one time he is her "darling boy" and she loves him very dearly; but to make room for the true hero of the story, Ray is suddenly converted into a suspicious and ungenerous youth. Miss Robins writes pleasantly enough of young men and maidens as they move in the ordinary orbit of an irresponsible existence in pleasant country houses; but with the introduction of melodrama, and in particular of a Corsican bandit with a daughter who passes muster as an English lady of rank, our interest dwindles and finally dies.

"The money lender, whose object—he being the natural son of, it is said, some foreign nobleman, has set his heart, if such a thing he possesses—on worming himself, by fair means or by foul, into the good graces of a family of repute; and, in furtherance of this design, he made," &c.

This fairly representative sentence will serve to show the difficulty the reader will experience in arriving at the sense intended to be conveyed by the author of 'Dott Wynyard's Revenge.' Cheap Latin and cheaper French contribute to the production of what is, in point of style, a literary curiosity. The matter of this remarkable narrative is as little edifying as the style. "Dott" Wynyard is a garrison hack of the most pronounced type, who, in her overpowering anxiety to supplant a rival, sacrifices her modesty to a man who declines to reward her by the marriage for which she has risked it. Helen Coventry, who is unhappily married to a boorish sort of sportsman, goes perilously near the verge of ruin in her love for Geoff Staveley, a handsome man some years her junior. On the whole, the women are by no means better than they should be. To except Ella, who is herself content with the man who has played

fast and loose with Dott, would be perhaps an Hibernianism. The men are conventional dandies, with the morals of their set. Helen has her good traits, but there is little to remember in a rather shady story.

'The Thin Red Line' resembles a loaf sold over the counter with an additional piece of bread to make up deficient weight. Major Griffiths, not having sufficient material to fill two volumes, has thrown in a supplementary story called 'Blue Blood.' This supplement is not pleasant. It is rather transpontine in its nature, bourgeois virtue being exalted and eventually rewarded, while aristocratic rascality, though for the time successful, meets with due punishment; and it resembles a Christmas tale in a penny weekly newspaper. 'The Thin Red Line' is a tale of quite another sort, and is worthy of Major Griffiths's reputation. By "the thin red line" the author means the body of British infantry who carried the slopes of the Alma—the British army, in short, of the old days of long service. The hero is a young man of good family who, too poor to obtain a commission, enlists in the Royal Scots, thinly disguised here under the title of the Royal Picts. His adventures in love and war make up the story, which is characterized by a realism in military matters which Major Griffiths's own experience has enabled him to impart. The love part of the romance is less satisfactory, the heroine being a "rock scorpion," as the inhabitants of Gibraltar are called. Still, in spite of this defect and a certain Newgate-like redundancy of crime, the book is one of the best military stories published for some time, and will be read with pleasure by young men and young women alike.

'The Curate's Wife' would have been a better book had not so much of it been taken up with the sorry heartburnings and social jealousies of divers sorts of second-rate people. To be told that Mrs. Vickers, the rector's lady, despised farmers' daughters, even if highly educated; that the farmer's educated daughter draws a line between herself and the less educated members of her own class; that they all went to a dance at the Manor House, and were coldly received—all this is very wearisome, though there may be a scintilla of truth in the picture. The rest of the story is pure tragedy, being concerned with the lingering martyrdom of the farmer's daughter, who marries a brilliant curate, being rather dazzled with than understanding him, and is gradually done to death by his selfishness, coldness, and neglect. There are indications of more capability in the author than are here displayed, and, indeed, the subject is so melancholy that its treatment cannot be appreciated. We note the objectionable use of "like" for *as* with a verb; and would suggest that "She says; they say; what do they say?" is a very unintelligent rendering of the old legend, "They say: what say they? Let them say."

There are some of the qualities of a storyteller in Mrs. Berens, as, for instance, a light and tripping style, a sympathetic humour, a talent for trivialities, and a free if not always fastidious fancy. But in her first effort the style is too often weighted with sonorous synonyms, and the fancy is at times too wild and indiscriminating. The

heroine is fairly natural, and her stage experiences are prettily told; but after that we come to some most unattractive details about right hands and right eyes, with subsequent madhouse scenes, which cast the former pleasantness of the tale into transitory gloom. Mrs. Berens would do well to resist these tendencies of a morbid imagination, which tend to anything but brightness in romance. Her book would have been more interesting without its most striking incidents.

'My Destiny' is a medley of slang and sentiment, gushing romance and vulgar prose—a *reductio ad absurdum* of the mannerisms of Miss Broughton without a vestige of her undeniable talent. When Eve, the heroine, breaks with her lover to save the fortunes of her family by marrying the wealthy Sir Guy, the indignant Bertram quotes at her "with bitter emphasis" and appropriate comments several portions of 'Locksley Hall.' What follows his last appeal may best be given in the words of the author:—

"Are you going?" I blurt forth, an awful fear gaining ground that I shall lose my self-possession altogether. For my head is splitting, my throat parched and dry, and my hands are moist with the perspiration of restrained emotion."

The wicked Sir Guy, once he has gained his end, throws off all regard for politeness, as may be gathered from the following remark addressed to his bride on their honeymoon:—

"For heaven's sake let us quit this atrociously dull hole. I detest rusticating, unless one is 'potting' the feathered tribe."

Descriptions of dress occupy a prominent place; for example, we are informed that the heroine's lilac sateen toilette was her Bertram's "pet outfit." As a set-off to the tearful heroine we have a younger sister, a girl possessed of great animal spirits, who calls sonatas by Beethoven "ugly snorters," wears a "jolly little sailor-hat," and addresses the heroine as "pettie." The author's grammar is quite in keeping with the elegance of her style and the refinement of her characterization.

BOOKS FOR THE YOUNG.

Border Lances: a Romance of the Northern Marches in the Reign of Edward III. By the Author of 'Belt and Spur.' (Seeley & Co.)

Dunalton: the Story of Jack and his Guardians. By Louisa M. Gray. (Nelson & Sons.)

Crump and Smiles: the Story of Two Bears. By Edith S. Jacob. (Sampson Low & Co.)

Told for a Memorial: the Story of Mary Ann. With a Preface by Canon Mason. (Nisbet & Co.)

Children's Stories in American History. By Henrietta Christian Wright. (Bickers & Son.)

THERE is little character drawing in 'Border Lances.' Father Adam, a monk who in his declining years had the charge of the chapel on St. Mary's Isle in Windermere, is the only person of whom the reader is able to form a lifelike impression. The book is well written and entertaining for all that, and gives at least as true a picture of Northern England in the days of Edward III. as many a modern book which calls itself history. The descriptions of medieval warfare are nicely done. The monks and other ecclesiastical persons are not distorted, and the author evidently tries to be just, and avoids picturing medieval Christianity as all light or all darkness. For the fighting Bishop of Carlisle

we feel a real sympathy, and wish that the writer when drawing on his imagination so successfully had given us some more of his exploits. Writers of romance and history have done scant justice to the warrior prelates of the Middle Ages. Most persons seem to forget that soldiers such as Anthony Bec, Bishop of Durham, were great temporal barons as well, and that they could no more, with a good conscience, neglect their feudal duties to their king than they could violate their spiritual allegiance to the Pope. The modern idea of a bishop, if it ever gets beyond the living English episcopate, seems never to travel further backwards than to the time of the

Empty tools of arbitrary power

who complacently perjured themselves for the Tudors. The terror of goblins, from which we suppose all men suffered in days gone by, is well depicted. The hero of the tale had a long interview with many kinds of them when in the darkness he was hemmed in between the rocks and the tide while at the siege of Dunbar. 'Border Lances' is illustrated with very successful adaptations or copies of illuminations, and there are some extremely quaint and amusing woodcuts.

'Dunalton' is a very pretty story. Jack's guardians—his young aunt Gretchen and his tutor, Charlie Hepburn—are at daggers drawn with each other from the first moment of their acquaintance. Misunderstandings and quarrels bring explanations and reconciliations, and then came "the binding of two people together for the sake of one little child, who belonged to neither and yet belonged to both." Jack, the bone of contention, is a winsome little mortal.

'Crump and Smiles' is a pleasant little tale about bears and foresters and little Ellie and the Queen. It is illustrated with plates from drawings by George Martyn, which, as we learn from the preface, have been described by no less an authority than Sir Frederic Leighton as "delicate and refined work."

'Told for a Memorial' is a biographical sketch, dedicated to the Archbishop of Canterbury, of Mary Ann Davey, a Cornish peasant woman remarkable for her piety and her wit.

Henrietta Christian Wright has made in 'Children's Stories in American History' a praiseworthy effort to adapt history to the comprehension of children. We cannot say that she has succeeded, for the style is childish without being childlike. The episodes selected for treatment are interesting enough in themselves.

OUR LIBRARY TABLE.

MESSRS. GEORGE BELL & SONS deserve warm thanks for publishing in two convenient volumes *The Letters of Charles Lamb*. Mr. W. C. Hazlitt has edited the work. It is a reprint of Talfourd's 'Memorials' and 'Final Memorials' with considerable additions. Some of the new letters are extremely interesting; some are mere scraps not worth printing. The task of transforming Talfourd's two books into one has been performed with skill, though marks of the original duality remain, e.g., two notes on Lamb's dog Dash (vol. ii. pp. 225 and 257). Mr. Hazlitt has added a number of excellent annotations. A note of his on p. 4 of vol. ii. is, however, made unnecessary by a note of Talfourd's (to which Mr. Hazlitt has made an addition) on p. 407 of the same volume. We are sorry to see he has made his annotations a vehicle for an intemperate attack on the present Chief Justice (vol. i. p. 411), an outburst repeated on another page. A knowledge of Cambridge would have led Mr. Hazlitt to an easy emendation on p. 346 of vol. i., where the Hope Inn is an obvious mistake for the Hoop Inn celebrated in the 'Prelude.' In another passage he shows that he is evidently in the dark as to the date of Scott's baronetcy. On the whole, Mr. Hazlitt has done his editorial work well.

In *A Stork's Nest; or, Pleasant Reading from the North* (Warne & Co.), Mr. J. F. Vicary

presents English readers with another instalment of short stories and sketches from Danish and Norwegian literature, this time in a more sumptuous shape than the selection 'Readings from the Dane' which he published last year. H. F. Ewald and Carit Etlar, two of the most popular of Danish novelists, contribute the greater number and by far the best of the stories, the historical ones being especially interesting. There are three humorous sketches by Erik Bøgh, the favourite dramatist of the last generation of Danes, one of which, relating how young Jens Jensen got through his confirmation, is particularly amusing. In the version of Alexander Kielland's 'Battle of Waterloo' Mr. Vicary has taken great liberties with the text, cutting out a considerable part of a very clever story. A complete and excellent translation of it appeared in *Scribner's Magazine* in 1881. We regret to find one tale only by the well-known Danish journalist and novelist M. A. Goldschmidt, 'The Wind as Post Office.' Would it not have been better to call it 'The Wind as Postman'? Mr. Vicary thinks that the Norwegian stories by Ivar Ring are "clear and well-drawn pictures of peasant life in the south of Norway." The life and character depicted in them can, however, hardly be called typical of the Norwegian peasantry. For a correct and faithful delineation of the life and character of this fine race of people one will no doubt have to turn now and always to Bjørnson's well-known 'Tales of Norwegian Peasant Life.' The translation of this new selection has been executed with the same care as Mr. Vicary showed in his first volume.

THORNTON's useful *Gazetteer of India* has been issued by Messrs. Allen in a new edition, revised by Sir Roper Lethbridge and Mr. Wollaston. It is a very handy book of reference which will be constantly in use, and the publishers have wisely given it a strong binding.—We have also on our table a new edition of Dr. Wright's important work on *The Empire of the Hittites* (Nisbet), containing a new preface and new plates.

M. QUANTIN has sent us a very handsome edition of *Mauprat*, with ten admirable etchings by M. Toussaint after designs by Le Blant. It forms part of the handsome "Bibliothèque des Chefs-d'œuvre du Roman Contemporain," and is one more proof of how far French publishers are in advance of all others in the production of *ouvrages de luxe*.

MR. BATSFORD has sent us a catalogue of English and foreign books on architecture, containing some valuable works.—Mr. Quaritch has sent us elaborate catalogues of works in Indian languages, and Polynesian, African, Indo-Chinese, and Turanian.—Mr. Wesley has forwarded No. 72 of his *Book Circular*, this time dealing with zoology.—Messrs. Sotherton send us two catalogues, one from their London house and one from their Manchester.—We have also received catalogues from Mr. F. Edwards, of Marylebone; from Messrs. Fawn, of Bristol (Parts II. and III.); from Mr. Brown and Mr. Grant, of Edinburgh; from Mr. Cornish, of Manchester; from Messrs. Kerr & Richardson, of Glasgow; and from Mr. Cohn, of Berlin.

We have on our table *A Catechism of Politics*, by F. A. Hoffmann (Ward & Downey),—*Local Option*, by W. S. Caine, M.P., W. Hoyle, F.S.S., and Rev. Dawson Burns, D.D. (Sonnenschein),—*Cæsar's Gallic War*, Seven Books, edited by J. H. and W. F. Allen (Boston, U.S., Ginn & Co.),—*A Primer for Children* (Boston, U.S., Ginn & Co.),—*The Art of Oratorical Composition*, by the Rev. C. Coppens (Burns & Oates),—*Journal and Proceedings of the Royal Society of New South Wales*, Vol. XVIII., 1884, edited by A. Liversidge (Trübner),—*Systematic Small Farming*, by R. S. Burn (Lockwood),—*A Book of Fruit Blossoms for Painting*, by A. Warren (Cassell),—*Workshop Receipts*, Fourth Series, by C. G. W. Lock (Spon),—*Our Dwellings*,

Healthy and Unhealthy, by C. M. Buckton (Longmans).—*The Duke of St. Simon*, by E. Cannan (Simpkin).—*The Story of Switzerland*, by T. M. Lee (Rivington).—*Legends and Superstitions of the Sea and of Sailors*, by F. S. Bassett (Low).—*Famous Centenaries*, compiled by J. R. Ware (Diprose & Bateman).—*Blackmail*, by R. Mounteney-Jephson (Routledge).—*The Doctor's Daughter*, by Vera (Ottawa, Woodburn).—*The Stillwater Tragedy*, 2 vols., by T. B. Aldrich (Edinburgh, Douglas).—*The Little Witness*, by Lily Tinsley (Tinsley Brothers).—*Pixies and Nixies*, by Edith Shaw (L.L.S.).—*and Folk and Fairy Tales*, by Mrs. B. Harrison (Ward & Downey).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Harvey's (Rev. M.) Where are We and Whither Tending? 4/ Moor's (T.) Spiritual Truths for the Spiritual Mind of Believers, cr. 8vo. 2/6 cl.
O'Brien's (Rev. G. E.) Regeneration in Baptism, cr. 8vo. 5/ cl. Sermons preached in his Parish Church, by a City Curate, 3/ Wilson's (Rev. E. F.) Missionary Work among the Ojibway Indians, 12mo. 2/6 cl.
Wright's (C. H.) Biblical Essays, or Exegetical Studies on the Books of Job and Jonah, cr. 8vo. 5/ cl.

Poetry and the Drama.

Gordon's (A. L.) Poems, cr. 8vo. 6/ cl.
Tudhunter's (J.) Helena in Troas, 12mo. 2/6 cl.

Philosophy.

Kant's Ethics, a Critical Exposition, by N. Porter, 12mo. 5/ Sully's (J.) The Teacher's Handbook of Psychology, 6/6 cl.

History and Biography.

Barlow's (J. W.) A Short History of the Normans in South Europe, 8vo. 7/6 cl.
Jefferson (T.) American Statesman, by J. T. Morse, 12mo. 6/ Thompson's (G. C.) Public Opinion and Lord Beaconsfield, 1875-1880, 2 vols. 8vo. 36/ cl.

Geography and Travel.

Bendall's (C.) A Journey of Literary and Archaeological Research in Nepal, 8vo. 10/ cl.
Gane's (D. M.) New South Wales and Victoria in 1835, 5/ cl. Taylor's (Dr. J. E.) Our Island Continent, 12mo. 2/6 cl.
Wakefield's (W.) The Baths, Bathing, and Attractions of Aix-les-Bains, Savoy, cr. 8vo. 2/6 cl.
Walker's (Mrs.) Eastern Life and Scenery, 2 vols. cr. 8vo. 21/

Philology.

Cicero (M. T.), Correspondence of, by R. Y. Tyrrell, Vol. 2, 8vo. 12/ cl.
Greek for London University Matriculation, by a University Man, cr. 8vo. 3/6 cl.
Webster's Condensed Dictionary, ed. by D. Gardner, 2/6 cl.
Wellington's (S. A.) New and Complete Manual of Maori Conversation, 12mo. 5/ cl.

Science.

Baker's (H. F.) Practical Notes on the Treatment of Deformities, 8vo. 5/ cl.
Dictionary of Practical Surgery, by Various British Hospital Surgeons, edited by C. Heath, 2 vols. 8vo. 32/ cl.
Hambleton's (G. W.) What is Consumption? cr. 8vo. 2/6 cl.
Notes of Arithmetic Lessons, cr. 8vo. 2/6 cl.
Sawyer's (A. R.) Accidents in Mines in the North Staffordshire Coalfield, 8vo. 21/ cl.
Thom's (J. H.) Laws of Life, 2nd Series, cr. 8vo. 7/6 cl.
Tyerman's (T. F.) The Asteroids and the Theory of their Formation, roy. 8vo. 2/ cl.

General Literature.

Allen's (G.) Strange Stories, cheaper edition, 12mo. 2/ bds.
Anderson's (R.) Human Destiny, cr. 8vo. 5/ cl.
Aveling's (J. H.) Fables, 12mo. 2/6 cl.
Balzac's (H. de) Père Goriot, cheaper edition, 12mo. 2/ bds.
Beeton's Illustrated Dictionary of Religion, Philosophy, Politics, and Law, roy. 8vo. 7/6 cl.
Beren's (Mrs.) A Woman with a Past, 3 vols. cr. 8vo. 31/6 cl.
Burrage's (J.) Signs and Seasons, 12mo. 6/ cl.
Carlyle's (T.) Works, Ashburton Edition, Vol. 10, 8vo. 8/ cl.
Colonial and Indian Exhibition, 1886: Her Majesty's Colonies, 8vo. 5/ cl.
Copeman's (S. S.) Thoughts on Life from Modern Writers, 8vo. 6/ cl.
Dunbar's (S.) An Oath to the Dead, cr. 8vo. 6/ cl.
Fuller's (E.) Fellow Travellers, a Story, cr. 8vo. 3/6 cl.
Gorge's (H.) Protection or Free Trade, cr. 8vo. 5/ cl.
Grimm's (H.) Literature: Ralph W. Emerson, France and Voltaire, &c. cr. 8vo. 8/6 cl.
Hardy's (L. D.) Not Easily Jealous, cheaper edition, 2/ bds.
Hardy's (T.) The Mayor of Casterbridge, 2 vols. cr. 8vo. 21/ Hayes's (H.) The Story of Margaret Kent, 12mo. 2/6 cl.
Herniman's (C. F.) The Crown of Life, 12mo. 5/ cl.
Hudson's (J. F.) The Railways and the Republic, 8vo. 12/6 cl.
Ingram's (J. H.) The Haunted Homes and Family Traditions of Great Britain, cr. 8vo. 6/ cl.
King's (E.) The Golden Spike, cr. 8vo. 7/6 cl.
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Le Clerc's (E.) The Music of a Merry Heart, cr. 8vo. 6/ cl.
Lodwick's (Capt. R. W. P.) The Guide to obtaining a Hythe Certificate, 3/6 cl.
Molesworth's (Mrs.) A Charge Fulfilled, illus. 12mo. 2/6 cl.
Morley's (J.) Critical Miscellanies, Vol. 1, 12mo. 5/ cl.
Navey's (R. de) The Castle of Coetquin, cr. 8vo. 3/6 cl.
Pixley's (F. W.) The Director's Handbook, 8vo. 2/6 cl.
Randolph's Mostly Fools, a Romance, 3 vols. cr. 8vo. 31/6 cl.
Russell's (P.) The Literary Manual, cr. 8vo. 3/6 cl.
Schlotel's (A. E.) Still a Wife's Sister, a Novel, 3 vols. 31/6 cl.
Schuyler's (E.) American Diplomacy and the Furtherance of Commerce, 8vo. 12/6 cl.
Smart's (H.) Tie and Trick, cheaper edition, 12mo. 2/ bds.
Smith's (Mrs. J. G.) Atlas, a Story, cr. 8vo. 5/ cl.
Tytler's (S.) Comrades, cr. 8vo. 3/6 cl.

Walford's (E.) The Pilgrim at Home, 12mo. 2/6 cl.
Waverley Novels: The Bride of Lammermoor, 12mo. 2/ cl.
Wood's (Rev. J. G.) Man and his Handiwork, cr. 8vo. 10/6 cl.
Zola's (E.) Piping Hot, illus. royal 8vo. 7/6 cl.
Zola's (E.) The Ladies' Paradise, illus. cr. 8vo. 6/ cl.

FOREIGN.

Theology.

Schneider (C. M.): Das Wissen Gottes nach der Lehre d. Hell. Thomas, 8m.
Sperling (A. G.): Apion u. sein Verhältniss zum Judenthum, 1m.

Poetry.

Goethe-Jahrbuch, hrsg. v. L. Geiger, Vol. 7, 12m.

History.

Forgues (E.): Correspondance entre Lamennais et le Baron de Vitrolles, 7fr. 50.
Lauget (A.): Fragments d'Histoire, 7fr. 50.

Geography.

Egli (J. J.): Geschichte der Geographischen Namenkunde, 10m.

Philology.

Altfranzösische Bibliothek, hrsg. v. W. Foerster, Vol. 7, 10m.
Cancun (La) de Saint Alexis, Photogr. der Hildesheimer Handschrift, 8m.
Koch (J.): Li Rei de Engleterre, 1m.
Müller (W.): Mythologie der Deutschen Heldensage, 4m. 50.

General Literature.

Dahn (F.): Kleine Romane aus der Völkerwanderung, Vol. 4, 5m.
Lagarde (P. de): Deutsche Schriften, 10m.
Say (L.): Les Solutions Démocratiques de la Question des Impôts, 6fr.

RAYMUNDUS MARTINI.

Oxford, May 11, 1886.

IN the last volume of the 'Encyclopædia Britannica,' which appeared about Easter, I missed the article on Raymundus Martini, who deserves certainly more attention than the minor rabbinical authors such as Reshal, Roah, &c. This omission I find to my great astonishment explained in the last number of the *Jewish World* by the following paragraph:—

"The following are the names of the articles in vol. xx. of the 'Encyclopædia Britannica' by Dr. S. M. Schiller-Szinessy: Rab; Raba; Rabad; Raban; Rabbah; Ramban; Raahba; Rashbam; Raahi; Reshal; Riph; Roah. The article 'Raymundus Martini' was withdrawn on account of the death of Zunz. Zunz now being in the *World of Truth* [sic], the article will appear elsewhere."

That this paragraph was inspired, and perhaps even written, by Dr. Schiller-Szinessy cannot be doubted. It is, however, incomprehensible that because Zunz is dead his opinion on Raymundus Martini should not be criticized fairly; that is extending too far the saying, "De mortuis nihil nisi bonum." Besides, there are later articles on the subject which a well-informed encyclopædia ought to have taken into consideration. What I should like to know from the editor of the 'Encyclopædia,' who no doubt will now be interested in bibliographical and printing matters, is, how it came about that an article which ought to have its place on p. 301 of the last volume of the 'Encyclopædia' should have been taken out on or after the 20th of March (Zunz died on the 17th of March), when the entire volume of 862 pages appeared only a month later.

A. NEUBAUER.

A POEM OF COWLEY'S.

British Museum.

IN the Royal Collection of MSS. at the British Museum are five small volumes of poems written by the scholars of Westminster upon various occasions, the undoubted presentation copies. They are:—

1. Laudatory verses addressed to Queen Elizabeth, 1597, probably written at her visit to Westminster College Church in October of that year.
2. On the coronation of Charles I., 1625.
3. At the return of Charles I. from Scotland.
4. On the birth of the Duke of York (afterwards James II.), 1633.
5. On the anniversary of the birth of Prince Charles (afterwards Charles II.), 1636, with the autograph of Charles I.

Amongst them are three short poems by Abraham Cowley, two of which have been repeatedly printed in editions of his works, from 1636 down

to Mr. Grosart's fine edition of the 'Complete Works in Prose and Verse,' 1880. They may be seen in MS. No. 3 of the above list (Roy. MS. 12 A. lviii.), the text agreeing fairly well with the printed copies with one exception, viz. that two lines are wanting in all the editions in the poem beginning with "Great Charles," after the line (8) ending with "the divided cloud." These are as follows:—

Fill both Poles with Echoes of your voice
Till eury Nation heare it, soe rejoyce."

The third, and, as I believe, unpublished poem, occurs in No. 4 (Royal MS. 12 A. xiii.). The Duke of York was born on the 14th of October, 1633, Cowley being at that time fifteen years of age.

It appears strange that no mention is made of these verses, written in 1633, in the second and third editions of 'Poetical Blossomes,' published in 1636 and 1637 under the author's own supervision, who, when speaking of the 'Pyramus and Thisbe' and 'Constantia and Philatus,' his larger productions, says in his preface, "The rest were made since [1633] upon small occasions, and perhaps do not belie the time of their birth." Neither are they to be found in Mr. Grosart's work, although he alludes (pt. xxxv. p. xiii) to verses on the birth of the Duke of York, to the effect that Benjamin Masters was "the author of kindred verses" on that occasion. No verses by that person appear in the MS. quoted, but there is a short poem by Robert Meade, another friend and schoolfellow of Cowley's.

The omitted poem, which follows here, does not appear to be in any way inferior to other of the 'Blossomes' already printed.

RICHARD SIMS.

ON THE HAPPY BIRTH OF THE DUKE OF YORKE.

Behould y^e silent night with happy birth
Of Charles, his second sonne crownes y^e glad earth,
Darkness it selfe discovers such a light,
As makes y^e night a day, y^e day more bright.
The starres peep forth, and pale with enuie grow,
To see a starre greater then them below.
For were their number with Charles offspring euen,
Earth would wax proud, and thinke it selfe a heauen.
Wee saw a light, and guesst it Cynthia's ray:
But t'was a bonfire in the milky way.
Wee thought it raine, but Jove our gladness knew,
And sent downe Nectar, or some better dew.
Wee admir'd y^e storme, t'was y^e our joyes might bee
Common to all the winde's tempests were free.
Him safely kill (If any such you meete)
Whose heart's less fill'd with bonfire, then the streete.

Let every Oake sweat rich falernian wine,
And grow incorporate with his wife y^e vine,
Let Autumne know noe fruits, but such as dare
With the Hesperian apples to compare.
With milke, and oyle let eury river flow,
If nature, loath to loose her workes would show
Some water still, let it such vertue bring
As Poets please to giue y^e Thespian spring.
Since bounteous heauen, meanes with y^e blest
increase

Of Charles his ishew to establish peace,
And make Astræa stay our joyes shall win
Nature, and call y^e goulden age again.

ABRA. COWLEY.

'RADICAL PIONEERS OF THE EIGHTEENTH CENTURY.'

A REVIEW of the above work appeared last week in your pages, and in reply to it I hope you will do me justice of granting a brief space for explanation. No one has any right to object to honest criticism, however severe; but a charge affecting the integrity of an author, unsupported by facts, is unjustifiable.

Your critic has accused me of appropriating the work of others without any acknowledgment. My answer is that a full list of the authorities consulted was forwarded by me for publication, and was only omitted by the express wish of my publisher. There was no motive for concealment; quite the reverse, my object being to induce students to consult fuller authorities. I fully stated my indebtedness in my preface.

Again, the Medmenham story, quoted in double columns, is so well known that over

thirty reports of it are given by different writers. To whom, then, was I to make acknowledgment, one having as much right to the anecdote as another? I maintain that a historical incident is common property, and that the various accounts given of it must necessarily bear a strong resemblance unless the facts are altered.

J. BOWLES DALY.

*** Dr. Daly should make his acknowledgment to the writer whose account he copies, especially if he copies nearly verbatim; and he should not have listened to his publishers, who, in their turn, ought not to have given him such extremely bad advice.

Literary Gossip.

WE regret to hear that the famous Bibliotheca Lindesiana is to be dispersed, one of the most representative libraries ever got together by private hands. Messrs. Sotheby, Wilkinson & Hodge, who are to conduct the sale, will dispose of the library in parts, and not throw the whole collection on the market at once. It is difficult to describe the Earl of Crawford's collection. In Bibles it is particularly strong, and also in romances of chivalry. The Oriental library alone exceeds one thousand volumes, and the Chinese and Japanese portion of it is unusually complete. The voyages and travels are wonderful, and America is well represented. It is not yet decided if the manuscripts shall share the fate of the printed books. The mathematical library of 16,000 volumes Lord Crawford is going to retain, and it will remain at his observatory.

MR. WALFORD SELBY will include in his forthcoming work on Norfolk records in the Public Record Office an analysis of the contents of a remarkable MS. containing lists of church ornaments, vestments, and books in various parishes within the archdeaconry of Norwich, compiled in the time of Edward III. On the fly-leaf is written, "Visitatio Domini Archidiaconi in anno Domini 1368, 4^{to} Calend. Julii, ut patet in Decanatu de Taverham in visitatione Heilesdon. Dictus annus 1368 fuit annus 42^{mo} Ed. 3." This MS. is well worth printing *in extenso*; it contains a hundred and fifty parchment folios, and is in excellent preservation.

THE July number of the *Asiatic Quarterly Review* will contain, with official permission, some unpublished letters of very considerable historical interest relating to the Afghan invasion and conquest of Persia in the early part of the eighteenth century. The letters were written by the English factors at Ispahan and Gombroon between the years 1722 and 1732, and give a contemporary account of the siege of Ispahan by Mahmud Shah, the reign and murder of that prince, the career of his cousin and successor Shah Ashroff, and the rise to power of Thomas Kuli Khan, better known as Nadir Shah.

THE sixth volume of Mr. Gomme's "Gentleman's Magazine Library" is nearly through the press. It will contain reprints of the articles on 'Stones and Stone Circles,' 'Miscellaneous British Antiquities,' and four sections on Anglo-Saxon antiquities. These articles record the state of ancient monuments at various dates and often tell of damage or destruction. In strict chronological order Mr. Gomme should have proceeded with Roman remains in Britain

before dealing with the Anglo-Saxon remains, but he thought the volume of Roman antiquities should be complete in itself, and this will follow the present volume. The accounts of local antiquities in the new volume are very numerous and form distinct epochs in archaeological research.

SEVERAL months ago we announced that Prince Charles III. of Monaco had authorized the publication of the archives which had accumulated in his palace there for six centuries. M. Gustave Saige, the keeper of the archives, who was entrusted with the duty of classifying and preparing them for publication, has made fresh discoveries of great historical interest and value. A year ago he was commissioned by the Prince to proceed to Italy and search in the archives of Genoa, Turin, Milan, and Florence for documents relating to the history of Monaco, and he found many of great importance. This year he was desired to complete his researches by visiting Naples, Venice, Mantua, and Rome, the result being that he has found no fewer than fourteen hundred documents which throw much light upon the history of Monaco during the thirteenth, fourteenth, and fifteenth centuries. These documents will be copied and included in the volumes containing the archives preserved in the palace at Monaco. The result will be that fresh information will be supplied concerning Italian history. Amongst the noteworthy documents is a series of Papal bulls preserved amongst the archives of the Vatican. One of these, which is very curious, is dated 1349, and was issued by Pope Clement VI., inviting Charles I. of Monaco to join Alfonso XI., King of Castile, in a crusade against the Saracens in Spain. We understand that the Prince of Monaco recently made M. Saige a Councillor of State, in recognition of his special services as keeper of the archives.

ONE of the oldest papers in the west of England, the *Sherborne Journal*, established in 1764, has just changed hands. Its proprietor, Mr. L. H. Ruegg, also owned the *Dorset County Express* and the *Weymouth, Bridport, and Poole Telegrams*. These newspapers have been purchased by a small limited company, who will manage them in the interest of the Liberal party. Mr. Wellsman (O. Mitchell & Co.) undertook the valuations on behalf of Mr. Ruegg.

SIR J. H. RAMSAY has sent to the *Antiquary* a further instalment of his papers on 'The Accounts of Henry VI.,' and Mr. Richard S. Ferguson has compiled for the same journal an account of the municipal offices of Carlisle, in accordance with the plan suggested by Mr. J. H. Round. Both these papers will, it is hoped, be published in an early number of the *Antiquary*.

PROF. ETHÉ is making rapid progress with his critical edition of Firdausi's 'Yusuf and Zalikha' for the Oxford "Anecdota," and will go to press shortly. A lithographed edition of this poem, by Mirzâ Muhammed Husein Khan Adib Furûghî, appeared in 1882 at Teheran, which reproduces in an uncritical way the short and abridged text of Firdausi's poem that is to be found in one or two MSS. in European libraries. Dr. Ethé's text will give the fuller version—no doubt the original—according to the MSS. of the British Museum and the Bod-

leian Library, which contain 2,000 verses more than the Teheran edition. There are besides considerable differences, almost on every page, from the wording of the abridged text. The MS. bought lately by the British Museum of Col. Baumgartner, from the collection of the late Mr. Nathaniel Bland, will prove of exceptional value for Dr. Ethé's forthcoming edition owing to the new light it throws on the origin of Firdausi's poem. In a chapter of this MS. not to be found in any other known at present, Firdausi mentions two other Persian adaptations of the legend of Joseph, by poets of the Sâmanide and the Buwaihîde dynasties respectively, both flourishing in the middle of the second half of the fourth century of the Hegira. The details given in this additional chapter are so minute and so in accordance with what is known concerning this epoch, both from Aulî, the oldest Persian biographer, and the 'Kâmil,' that their authenticity can scarcely be doubted. They are, moreover, a valuable proof of Firdausi's often-disputed authorship of the poem. Indeed, no writer of a later period could have invented particulars so exact in their historical and literary bearing as those contained in the additional chapter.

THE house in Dumfries in which Robert Burns died has been recently repaired in consequence of its dilapidated condition. For some reason or other, the woodwork of the bedroom in which the poet breathed his last was removed. This has been secured by Mr. Elliot Stock, who proposes to bind in it the facsimiles of the first edition of 'Burns's Poems' which he is about to publish, and of the surplus to make cabinets in which to issue the large-paper copies of the reprint.

MR. G. WASHINGTON MOON, who wrote 'The Dean's English,' is going to publish another book, 'Ecclesiastical English,' a series of criticisms on the Old Testament revisers.

THE death is announced of the Rev. R. H. D. Barham, son of the Rev. R. H. Barham, author of the 'Ingoldsby Legends.' The deceased gentleman was the author of a life of his father and a life of Theodore Hook. He died at Dawlish at the age of seventy-one.

THE council of Somerville Hall, Oxford, have decided to build additional rooms for twenty students. Two entrance scholarships are offered for competition this month.

At a recent meeting of the Town Council of Oldham a resolution was carried to open the free libraries, museum, and art gallery for four consecutive Sundays, commencing to-morrow, with the object of testing the feeling of the public as to the permanent Sunday opening. The resolution was passed by a large majority.

THE June number of *Time* will, amongst other contributions, contain articles by Mr. T. P. O'Connor, M.P., on 'Home Rule,' and 'Emerson's Philosophy,' by Mr. W. L. Courtney.

MR. T. J. WISE's reprint of 'The Necessity of Atheism' and Mr. R. A. Pott's reprint of 'Epipsychidion' are to be issued in June by the Shelley Society. These publications will almost complete the dozen to be issued this year. No. 3 of the *Notebook*, which will shortly appear, is to consist en-

tirely of extracts from press criticisms on the recent performance of 'The Cenci,' with a preface.

WE regret to hear of the death, at the age of seventy-three years, of Mr. John Miles, who was till lately the senior partner in the well-known house of Messrs. Simpkin, Marshall & Co. Mr. Miles retired from business about two years ago.

THE phalanx of workers at the Shelley Society's concordance to Shelley's poetry now numbers no fewer than twenty, and the prospects of a completed concordance in the course of a couple of years are proportionately improved.

ON the 15th of April, the anniversary of President Lincoln's murder, Walt Whitman delivered at Philadelphia his lecture on that event. The Opera-house was lent to him for the occasion by Mr. Dion Boucicault, the lessee, and the whole proceeds of the entertainment were handed to him. The *Philadelphia Press* reports the amount as "about 680 dollars." A correspondent tells us that the exact figure is given as "674 dollars" in a letter just received from Mr. Whitman, dated the 28th of April, written "by the open window," and stating that his health is "about the same."

THE approaching anniversary of the death of Cavour will be celebrated by the publication of the four following works relating to that distinguished statesman: a volume of his correspondence with Prince Napoleon; 'Memorie Inedite,' by Michelangelo Castelli, on the life of Cavour; 'La Sapienza Politica di Cavour e di Bismarck,' by Filippo Mariotti; and 'La Giovinezza di Cavour,' by Domenico Berti.

A 'BIBLIOGRAPHIE PARISIENNE' is announced for publication by P. Rouquette. The work has been compiled by M. Paul Lacombe, and will include a preface by M. Jules Cousin, the Librarian of the Bibliothèque de la Ville de Paris. It will be devoted to the manners and customs of the Parisians as described by contemporary native writers as well as by foreign travellers from the commencement of the seventeenth century to the present time.

THE sale of the library of the late Mr. Whiteford Mackenzie, W.S., was brought to a close on Tuesday last by Messrs. Chapman at their rooms in Hanover Street, Edinburgh. The total sum realized was large, 8,500*l.* Among the books sold since we published our last notice of this sale were 175 volumes of the series of *Chronicles and Memorials* published with the sanction of the Master of the Rolls (1858-83), which fetched 36*l.* 15*s.*, and Collier's 'Collection of Reprints,' in small quarto, 40*l.* The highest prices fetched by the publications of societies were: the *Abbotsford*, 50*l.*; the *Arundel*, 42*l.*; the *Bannatyne*, 200*l.*; the *Chetham* (including the suppressed edition of Sir W. Brereton's 'Travels'), 26*l.* 10*s.*; the *Hakluyt*, 20*l.* 9*s.* 6*d.*; the *Maitland*, 100*l.*; the *Roxburghe* (not complete), 105*l.*; the *Spalding*, 24*l.* 15*s.*; and the *Surtees*, 29*l.* 10*s.* The 'Bibliotheca Spenceriana' brought 21*l.*; Fontaine's 'Contes,' first Amsterdam edition, with the two plates, 56*l.* 14*s.*; 'The Stirlings of Keir,' by W. Fraser, 22*l.* 10*s.*; 'Heures à l'Usage de Dardun,' 1515, 33*l.* 12*s.*; 'Compendiosa Rerum Memo-

rand,' Paris, 1549, Queen Mary's copy, 20*l.*; Pitcairn's 'Collections' (author's copy, illustrated with prints and autograph letter of Scott), 36*l.*; *Notes and Queries*, complete to April, 1884, 21*l.* 15*s.*; *Psalms*, John Knox's Liturgy (Middelburgh, 1594), 21*l.* 15*s.*; Scott's 'Discoverie of Witchcraft,' 26*l.* 10*s.*; 'Speeches in Parliament,' 78 vols., 31*l.*; Stirling-Maxwell's 'Artists in Spain,' 20*l.* 10*s.*; Gawin Douglas's 'Virgil,' 21*l.* 10*s.* 6*d.*; and Walton and Cotton's 'Complete Angler' (Sir H. Nicolas's edition), 27*l.* 10*s.*

SCIENCE

RECENT PUBLICATIONS.

Moon Lore. By the Rev. Timothy Harley, F.R.A.S. (Sonnenschein & Co.)—The arrangement of this book is somewhat more complicated than that of Gaul in the time of the great Julius, for the whole of it is divided into four parts. But the fourth is of a different character from the other three, discussing the question, from a scientific point of view, of the possible habitability of the moon's surface. The moon lore proper may be said to consist of a collection of folklore from various quarters respecting that famous though somewhat shadowy personage the man in the moon, who appears to have been accompanied not only by a help meet in the shape of the woman (the fancies about whom, however, are chiefly confined to the islanders of Polynesia and some of the North American Indians), but also by a hare in the moon and a toad in the moon, not to mention the dog and the thornbush, which are familiar to all in the 'Midsummer Night's Dream'; and of a sketch of the history of moon worship, which has been widely diffused. We can hardly assent to the author's interpretation of the last word (in our version) of Is. lxx. 11, which he thinks refers to the moon, but with the revisers we would rather take as meaning destiny, since the Hebrew word for our satellite is derived not from its use as a measure of time (so that if we were to prefer the "number" of the A.V. it would not bring us nearer the moon), but from the whiteness of her light. The third chapter, on moon superstitions, gives an account of the fancies and notions respecting lunar influences which have been rife in all ages of the world's history and are imbedded in all languages—as, for instance, in the words "lunatic" and "moonstruck" in our own. A spare quarter of an hour spent now and then over the book will, we venture to assure our readers, be neither disagreeable nor ill spent, but will afford both amusement and instruction.

Greenhouse and Stove Plants. By Thomas Baines. (Murray.)—We forbear from quoting the full title of this work, first because it is very long, and next because it is inaccurate. In one sense it affords an indication of the nature of the book. As a literary production little favourable can be said of it; from a scientific point of view perhaps less still. But, although faults of commission and omission in matters literary and botanical catch the eye of the reader on almost every page, it must be remembered that the main object of the author is to give practical instructions concerning the mode of propagation and cultivation of, not, as the author says, "500 families of plants," but of the principal species and varieties grown for decorative purposes in greenhouses or stoves. It is impossible to help regretting the lack of literary skill, for it entails a good deal of repetition and much diffuseness and obscurity on points where we should have been glad to find short and clear directions from one who is evidently a man of great experience and an accomplished practitioner. The very unequal treatment accorded

to some subjects as compared with others is rather bewildering, and apt to lead to false impressions as to the relative importance of particular plants. Some of Mr. Baines's productions, it appears, have been through the editorial mill in various gardening journals, and traces of this are obvious in turns of expression. It is to be regretted that the whole of this volume was not subjected to similar revision. Again, we fear in practical matters the author occupies so high a position that he can hardly comprehend the requirements of those less favoured than himself. Although the work is arranged alphabetically, a very full index has been supplied in addition, and one that seems to have been most carefully revised. This alone compensates for so many literary and scientific shortcomings, that we may terminate our notice of the book by recommending it to practical gardeners, to whom it is specially addressed.

A Bibliography of Protozoa, Sponges, Ctenophora, and Worms, including the Polyzoa, Brachiopoda, and Tunicata, for the Years 1861-1883. By D'Arcy W. Thompson, B.A. (Cambridge, University Press.)—This work was undertaken by Prof. D'Arcy Thompson with the view of its forming a supplement to the 'Bibliotheca Zoologica' of Carus and Engelmann, which terminates at the end of 1860, and covering the time subsequent to that date down to the end of 1883. It differs from its prototype in covering comparatively little ground, as expressed in the title—not being concerned with the bibliography of the Echinodermata, Arthropoda, Mollusca, and Vertebrata at all, unless the Tunicata, here relegated to the Vermes, may be considered to represent the vertebrates—and in the circumstance that there is no *index autorum*. Still the book as it stands cannot but be very useful, and the author promises a supplement of omitted titles and recent works to add to it next year. It appears that the actual completion of the work has been largely due to Prof. Newton's aid and encouragement, and all those who make use of it should not forget their indebtedness to him as well as the actual author.

ASTRONOMICAL NOTES.

THE first comet which we mentioned last week as having been discovered by Mr. Brooks at Phelps, N.Y., on the 27th of last month (which will reckon as comet *a*, 1886), was observed by Dr. E. Lamp at Kiel on the 30th ult. Its place about two hours after midnight on that date was R.A. 0^h 45^m, N.P.D. 29° 14', not far from the star γ Cassiopeie. Dr. Lamp described it as "a tolerably bright round mass of light, about 1' in diameter; occasionally also a nucleus seemed to glimmer through it." From subsequent observations the comet's orbit has been computed by Dr. H. Kreutz, of Kiel, and by Dr. J. Holetschek, of Vienna, by which it appears that it is approaching both the earth and the sun, and will reach its perihelion on the 6th of June, at the distance from the sun of about 0.25 in terms of the earth's mean distance. Col. Tupman observed it at Harrow on the evening of the 6th inst., when he describes it as being of about the eighth magnitude, nearly round, 2' in diameter, with central condensation, but no nucleus. It is now in the constellation Perseus, and will continue for some time longer to be always above the horizon in our latitude. At the end of next week it will be very near the star Algol or β Persei.

The second comet (*b*, 1886), discovered by Mr. Brooks on the 30th of April, was observed by Dr. Lamp on the 3rd inst. about 3 o'clock in the morning, and found to be very bright, with a beautiful tail and a distinct nucleus. It was then near β Pegasi, and moving rapidly towards the north. Dr. Lamp subsequently computed the orbit of this comet, by which it appears that it passed its perihelion on the 4th inst. at the distance from the sun of 0.84 in terms of the earth's mean distance. It was

nearest the earth on the 8th inst., at the distance 0.97 on the same scale, and is becoming gradually fainter. The comet's rapid northerly motion has now brought it into Cassiopeia, and at the beginning of next week it will be very near the star α in that constellation. Until about the middle of June it will be always above the horizon; but by the end of May its apparent brightness will have decreased to only about one half what it was at the time of discovery.

Prof. Ledger is going to give a course of four lectures upon comets at Gresham College this month.

ANTHROPOLOGICAL NOTES.

THE Godard Prize was awarded in November last by the Society of Anthropology of Paris to M. de la Calle, for his work entitled 'Glossology: an Essay on the Experimental Science of Language,' in which are contained a great number of original observations on the development of articulate sound in the earlier years of infancy. At the same meeting of that society M. Pozzi delivered the Broca "conference" on the subject of the distinctive characters of the brain, but his discourse has not yet been published.

M. Paul Macey, who accompanied M. Deloncle and Mr. Davidson in an exploration of Talé-sab, an interior sea in the Malayan peninsula, which they were the first Europeans to penetrate, has communicated his observations of the inhabitants of the ten small islands in that sea to the same society. These islands are covered with edible swallows' nests, which form one of the principal resources of the people, being greatly sought after by the Chinese; and caves abound everywhere in which the natives are born, live, and die, being veritable troglodytes. In gathering the nests from the rugged and misshapen rocks they require and display all the agility of a monkey, using only the help of what M. Macey calls a "parrot's ladder." Furnished with a small basket and armed with a knife, they remove the nests in the midst of the shrill cries of the hosts of disturbed swallows. The ladder is held in its place by a sort of bent pin, driven into a crevice of the rock by a mallet of hard wood. The nests are prepared for exportation by repeated washings, and produce a gross revenue of 29,000*l.* The furniture of the cave dwellings is the simplest possible, but it includes in a niche a tutelary deity or fetish, made in fantastic shape from fragments of stalactite, which is an object of great veneration to the poor inhabitants of these caverns, who make it propitiatory offerings of fish, rice, &c. In one of the caves is a sanctuary of the divinities who preside over the fecundity of the swallows, containing several lingams of stone covered with small squares of gilded paper. It contains also two rudely carved wooden figures of great antiquity representing the king and queen of the swallows.

SOCIETIES.

ROYAL.—May 6.—General Strachey, V.P., in the chair.—The following papers were read: 'On an Effect produced by the Passage of an Electric Discharge through Pure Nitrogen' and 'Some Experiments on the Production of Ozone,' by Profs. J. J. Thomson and R. Threlfall; 'The Influence of Stress and Strain on the Physical Properties of Matter. Part I. Elasticity (continued): The Effect of Change of Temperature on the Internal Friction and Torsional Elasticity of Metals,' by Mr. H. Tomlinson; 'On a New Means of converting Heat Energy into Electrical Energy,' by Mr. W. E. Case; and 'Further Discussion of the Sun-spot Spectra Observations made at Kensington,' by Mr. J. Norman Lockyer.

GEOGRAPHICAL.—May 10.—General J. T. Walker in the chair.—The following gentlemen were elected Fellows: Messrs. W. J. H. Carr-Boyd, A. Dick, W. H. Freeman, O. Pegler, F. C. Penfield, W. Pilcher, A. Scott, F. Sternberg, H. S. Stower, J. T. Wills, and J. E. Usher.—The paper read was 'On Roman Roads and English Railways in Anatolia,' by Prof. W. M. Ramsay.

GEOLOGICAL.—April 21.—Prof. J. W. Judd, President, in the chair.—Messrs. H. Fisher, F. E. Harman, H. Johnson, E. A. Pankhurst, and H. Woolcock were elected Fellows.—The President announced the changes made in the staff of the Society, and the appointment of Mr. F. E. Brown as an Assistant.—The following communications were read: 'On a certain Fossiliferous Pebble Band in the "Olive Group" of the Eastern Salt Range, Punjab,' by Mr. A. B. Wynne; and 'On the Phosphatic Beds in the Neighbourhood of Mons,' by M. F. L. Cornet.

SOCIETY OF ANTIQUARIES.—May 4.—Anniversary Meeting.—Dr. J. Evans, President, in the chair.—Mr. C. Knight Watson and Mr. Thinn were appointed scrutators of the ballot.—The following were unanimously elected members of the Council and officers of the Society for the ensuing year: President, Dr. J. Evans; Treasurer, Dr. C. S. Percival; Director, H. S. Milman; Secretary, Hon. H. A. Dillon; Other Members of Council, W. de Gray Birch, the Earl of Carnarvon, C. M. Clode, A. W. Franks, Dr. E. Freshfield, A. C. King, C. T. Martin, C. D. E. Fortnum, Lord Justice Fry, P. C. Hardwick, A. Hartshorne, S. Leighton, H. C. M. Lyte, Prof. J. H. Middleton, J. T. Micklethwaite, C. H. Read, and Rev. Dr. Sparrow Simpson.—The President delivered his annual address, in which he drew special attention to the great losses the Society had sustained by death during the past twelve months. He also commented on the various changes in the constitution and management of the Society, and of the various works of ancient date whose threatened destruction had been averted by the Society's interference.—On the motion of Mr. Micklethwaite, seconded by Mr. Brabrook, it was unanimously resolved that, owing to the serious number of losses by death, the statutes should be so far suspended as to permit of a fourth ballot for the election of Fellows being held during the present session.

ARCHÆOLOGICAL INSTITUTE.—May 6.—Earl Percy, President, in the chair.—Mr. R. S. Poole gave an address 'On the Value of Archaeology in the Study of the Bible.' The speaker referred to the recent and successful labours of Mr. Petrie and Mr. Griffith at Naucratis, and to the work now being carried on by the former and Mr. Ernest Gardner on the same site.—Mr. Baylis, Mr. Pullan, the Rev. H. M. Scarth, the Rev. R. M. Blakiston, and the President took part in the discussion which followed.—Mr. S. Lucas exhibited a great sword of state, of about the date of 1440, as Mr. Waller pointed out. The remains of an inscription showed that this fine weapon had been altered in later times by the mayor of a corporation of which the name had not survived.—Mr. J. T. Irvine exhibited a series of interesting plans showing the foundations of the early buildings at the east end of Lichfield Cathedral, which were made manifest during the late restorations.—These plans were supplemented by others by the late Prof. Willis, and the whole were commented upon by Mr. St. John Hope.

ZOOLOGICAL.—May 4.—Prof. W. H. Flower, President, in the chair.—The Secretary read a report on the additions to the menagerie during April, and called attention to an example of a lizard belonging to a new species of the genus *Ctenosaura*, which Mr. Boulenger had lately described as *C. erythromelas*, and to a fine male example of the lesser koodoo (*Strepsiceros imberbis*) from Somali-land.—Mr. E. L. Layard exhibited a fine example of a rare beetle of the family Cerambycidae (*Macrotoma heros*), obtained in the Fiji Islands; and a series of specimens of shells of the genus *Bulinus* from New Caledonia and the adjacent islands.—Letters and papers were read: from Mr. F. W. Styan, on some Chinese animals of which he had lately obtained specimens; by Mr. W. F. Kirby, on four rare species of Sphingidae, of which he had lately examined specimens; and by Mr. F. E. Beddard, on the ovarian ovum of lepidosiren (*Protopterus*), describing the entrance of follicular cells into the interior of the ovum. It was believed that these cells played an important part in the formation of the yolk.—Mr. Beddard also communicated a paper by Mr. J. T. Cunningham, on the mode of attachment of the ovum of the smelt (*Osmerus eperlanus*).

ENTOMOLOGICAL.—May 5.—Prof. J. O. Westwood in the chair.—The following gentlemen were elected Fellows: the Rev. E. N. Bloomfield, Messrs. F. Fitch, A. J. Rose, and W. E. Nicholson.—Mr. J. Weir exhibited a large spiny lepidopterous larva from West Africa.—Mr. Stevens exhibited a specimen of *Apion sorbi*, recently obtained in the Isle of Wight.—Mr. Crowley exhibited four specimens of *Leto cenus*, a large moth belonging to the family Hepialidae, from Natal.—Mr. H. Vaughan exhibited a long series of *Cidaria immanata*, from Kent, Surrey, Perthshire, Isle of Man, Isle of Arran, the Orkneys and Shetlands; he also exhibited *Cidaria*

rusata from various localities in the south of England, and from Perthshire, Argyllshire, and the islands of Arran, Lewis, and Hoy.—Prof. Westwood commented on the interesting nature of the exhibition of *C. immanata*, and stated that he had never before seen such a wonderful collection of varieties of a single species.—The Rev. W. W. Fowler exhibited *Staphylinus latebricola* and *Quedius truncicola*, both from the New Forest.—The Secretary exhibited, for M. H. de la Cuisine, of Dijon, coloured drawings, life size, of a variety of *Urania cræus* and a variety of *Papilio memnon*; and Prof. Westwood made some observations on them.—Mr. G. Elisha exhibited specimens of *Antipila pfeifferella*, together with the cases and the leaves mined by the larva.—Mr. J. W. Slater read a paper 'On the Origin of Colours in Insects,' in which he showed that the assertion of Mr. Grant Allen that all brightly coloured insects were flower-haunting species was incorrect, and that many brilliantly coloured insects were carnivorous.—Mr. McLachlan said that the physiological question in connexion with colour had not been paid attention to; he thought that colour in insects was to a great extent dependent upon the circulation of fluids in their wings.—Prof. Westwood, Mr. H. Goss, the Rev. W. W. Fowler, Mr. Weir, and Mr. Jacoby also took part in the discussion.

PHILOLOGICAL.—May 7.—Rev. Prof. Skeat, President, in the chair.—Mr. A. J. Ellis read a report on his dialectal work since May, 1885. He said that he had completed the first draft of his account of the southern, western, and eastern divisions. He proceeded to explain his nineteen districts, to show how they were treated and illustrated, and to give details respecting his informants and their qualifications. He expressed a hope that if life and strength remained he might bring the Midland, Northern, and Lowland Scotch divisions up to the same point by May, 1887, and have the book printed by the autumn of 1888.

SOCIETY OF ARTS.—May 7.—Sir J. Danvers in the chair.—A paper 'On Indian Manufactures from a Practical Point of View' was read before the Indian Section by Mr. B. H. Baden Powell.

May 8.—Prof. J. Forbes delivered the fourth of his course of elementary lectures 'On Electricity,' devoting special attention to the subject of electromagnetic phenomena. The lecture was illustrated by experiments and apparatus.

May 10.—Mr. T. R. Crampton in the chair.—Dr. B. W. Richardson continued his course of Cantor Lectures 'On Animal Mechanics,' comparing animal and ordinary mechanisms, their design and material. A series of transparencies were shown on the screen by means of the electric light, many of them being photographs taken direct from dissections, &c.

May 11.—Mr. E. Hart gave the second of his course of special lectures 'On Japanese Art,' tracing the rise and progress of the different schools of art in pottery and porcelain, and giving details of the use of lac in ornamentation. Valuable examples of the different periods of art were lent to illustrate the lecture.

May 12.—Sir E. Birkbeck in the chair.—Ten new Members were elected.—A paper 'On the Proposed Fishery Board' was read by Mr. J. W. Bund Willis Bund, and was followed by a discussion.

ANTHROPOLOGICAL INSTITUTE.—May 11.—Mr. F. Galton, President, in the chair.—Mr. Galton read some 'Notes on Permanent Colour Types in Mosaic,' in which he advocated the adoption of certain specimens of mosaic material as permanent specimens of standard colours for the description of tints of skin.—Prof. Thane read a paper by Prof. A. Macalister 'On some African Skulls and on a New Ireland Skull in the Anatomical Museum of the University of Cambridge.'—Dr. Garson reported that the correspondence as to an international agreement on the cephalic index had been brought to a satisfactory conclusion, and that the scheme advocated by him before the Institute in February last had been accepted by sixty of the leading anthropologists on the Continent.—Dr. Garson read a paper 'On the Skeleton and Cephalic Index of Japanese.'

HELLENIC.—May 6.—Prof. C. T. Newton in the chair.—Prof. Jebb read a paper 'On the Homer House in Relation to the Remains at Tyrins.' The structure of the house at Tyrins, as traced by Dr. Dörpfeld, was shown by a plan. Beside it was placed another, showing the arrangement of the Homer house as archaeologists have hitherto usually deduced it from the data of the Homeric poems, the sketch given by J. Protodikos (1877) being taken as a basis. It was not Prof. Jebb's aim to enter upon the questions of the origin and age of the remains of Tyrins, whether they were Phœnician, of about 1100 B.C., as Dr. Schliemann thinks, or of post-classical date (some archaic materials having been partially used), as some have thought. The

single question discussed was: assuming Dr. Dörpfeld's plan of the house at Tiryns to be correct, can this plan be brought into intelligible agreement with the Homeric poems? The general features common to the house at Tiryns (according to Dr. Dörpfeld) and the Homeric house were first indicated. The essential difference was then pointed out. At Tiryns the *megaron* is altogether isolated from the apartments of the women, which are identified with a similar but smaller hall, parallel with the other at the N.E. corner. The only communications between them are by long and circuitous routes, through labyrinths of intricate passages. In the Homeric house, on the contrary, a vital feature is the situation of the women's apartments immediately behind the men's hall, with which they are in direct communication by a door. This was shown by a series of passages, taken chiefly from books xvii. to xx. of the *Odyssey*. The *μνηστοφρονία* in book xxii., with the preparations for it, and its sequel, was then examined, and was shown to confirm the inference from the former series of passages. The general idea was that the suitors were to be shut into the hall, by Euryclia (in the women's apartments) closing the door leading thence into the men's hall at its upper end; while Odysseus, with his son and the two faithful servants, commanded the other door at the lower end of the men's hall, leading into the court. Some minor details of the episode were incidentally discussed. The reasons were given for thinking that the *λαῖνος οὐδὲς* near which Telemachus places his father (xx. 257) was at the upper end of the hall, but that Odysseus shot the suitors from the lower end; and it was suggested that the movement of Odysseus from the upper to the lower end, which is not expressly mentioned, is covered, and dramatically suggested, by the words which Odysseus speaks to Telemachus just before the onslaught (xxi. 424-30). The view adopted by some recent scholars, that *ῥῶγες* *μυγάρου* (xxii. 142) are narrow passages leading by the *ὑπὸ θύρῃ* or postern from the hall to the back of the house, was confirmed by the still existing use of *ῥόγυα* (which is certainly identical with *ῥῶγες*, *ῥῶγος*) in the sense of "lane" or "narrow passage"; e.g. in a folk-song from the neighbourhood of Cyzicus we find the phrase, *μὴς τὰς ῥόγυας τὰς στεναὶς τοῦ παλατιοῦ*, "in the narrow corridors of the palace." It was remarked that certain difficulties connected with the exit of Melanthius through the *ὑπὸ θύρῃ* disappear if it is assumed that (as the form of the sentence rather suggests) the *οὐδὲς ἐς λαύρην* of xxii. 127 was a second way from the hall into the laura, being near the threshold at the lower end commanded by Odysseus, while the *ὑπὸ θύρῃ* was nearer the upper end, and commanded by the suitors. But, whatever view may be taken of such details, the main points are indubitable. In the Homeric house, as the *Odyssey* requires it, (1) the women's apartments are behind the men's hall, directly communicating with it by a door; and (2) the second way of passing from one to the other, by the laura outside the hall, was easy and rapid, as book xxii. abundantly shows. With these two general conditions we may compare (1) the primary isolation of the women's apartments at Tiryns, and (2) the extremely roundabout and intricate routes which alone connect them with the men's hall. The Hellenic house, alike of the Homeric and of the later classical age, was contrived to combine the seclusion of women from the outer world with the social unity of the family. The arrangement at Tiryns was ill suited to secure either object. The difference was one not merely of detail, but of type. Given a house of the Tiryns type, the *Odyssey* becomes unintelligible. —Prof. Butcher thought that the writer had made out his main contention conclusively. The relative position of the men's and the women's apartments in the plan at Tiryns made the story of the *Odyssey* impossible. He also agreed with Prof. Jebb that Odysseus shot the suitors from the lower end of the hall, for if it was from the upper end, why did not the suitors escape by the lower door into the *αὐλή*, which was not fastened? Prof. Jebb's view as to the *ὑπὸ θύρῃ* being distinct from the *οὐδὲς ἐς λαύρην* (Od. xxii. 127) was new, and required consideration. It certainly disposed of some difficulties, but no one reading lines 126 and 127 with an open mind would imagine that more than one door was in question. Similarly as to the meaning of *ῥῶγες* *μυγάρου*, Prof. Butcher was still inclined to the view of its implying an upper passage or clear-story, and the modern use of *ῥόγυα* might have been derived from such an idea.—Prof. Gardner, while agreeing as to the necessary connexion in the Homeric house between the men's and women's apartments, was not convinced that such an arrangement was shut out by the plan at Tiryns. Was the apparent isolation of the two reasonable on the face of it at any period of history? As only foundations remain, why may there not have been a door (*ὑπὸ θύρῃ*) between the *θάλαμος* and *μυγάρου*, raised

above the floor, and therefore no longer to be traced? Admittedly the main divisions of *αὐλή*, *αἶθουσα*, *μυγάρου*, and *θάλαμος* were represented in the plan at Tiryns. So, too, was the site of the altar in the *αὐλή*, and of the hearth in the *μυγάρου*. The conclusions of so competent an archaeologist as Dr. Dörpfeld could not be lightly set aside. Prof. Gardner further quoted the opinion of Prof. J. H. Middleton that the palace at Tiryns explained the Homeric poems far better than any plan previously given.—In reply to Prof. Gardner, Prof. Jebb pointed out that Dr. Dörpfeld does not recognize any *ὑπὸ θύρῃ* at Tiryns, and that if it had existed it would necessarily have been the usual mode of access to the men's hall from the women's, as being so much the easiest. To it, then, we should have to apply the oft-repeated verse as to Penelope "standing by the door-post of the hall," which, however, obviously refers to one of the principal entrances, not to a mere postern in a side wall.

PHYSICAL.—May 8.—Prof. H. McLeod, V.P., in the chair.—Mr. W. A. Price was elected a Member.—The following communications were read: 'On a Modified Form of Wheatstone's Rheostat,' by Mr. S. Bidwell.—Prof. Perry, remarking upon the importance of being able to vary a resistance gradually, described an instrument he had used with advantage.—'On some Thermodynamical Relations,' Pt. IV., by Prof. W. Ramsay and Dr. S. Young. The first part of this communication deals with criticisms by Profs. Ayrton and Perry upon the previous papers by the authors. In the second part a brief review is given of the various attempts that have been made to represent the pressure of a saturated vapour as a function of the temperature.

ARISTOTELIAN.—May 10.—Mr. S. H. Hodgson, President, in the chair.—Prof. Bain read a paper 'On the Association of Ideas,' which was followed by a discussion.

SHORTHAND.—May 5.—Mr. E. Pocknell, President, in the chair.—The following new Members were elected: Messrs. H. S. Cornish and W. Greathead.—Mr. E. A. Cope read a paper 'On Vowel Representation,' dealing chiefly with the methods of joined vowels and dotted-in vowels, and declared a preference for the latter method. In the discussion which followed other methods of vowel representation were alluded to. That of indicating the places of vowels without writing them found several advocates; and exact vowel indication, in reference to the lines of writing, met to some extent with support. It was suggested that the subject, being a large and important one, should be further discussed at future meetings.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Asiatic, 4.—Anniversary Meeting.
Education, 7.—'The Worst Methods in teaching Geography,' Prof. J. M. B. Meiklejohn.
Victoria Institute, 8.
Society of Arts, 8.—'Animal Mechanics,' Lecture III., Dr. B. W. Richardson (Caterer Lectures).
Institute of British Architects, 8.—'Remains of the Roman Occupation of North Africa, with Special Reference to Tunisia,' Mr. A. Graham.
Surrey Institution, 8.—'Recent Municipal Works in Rome,' the President.
Tues. Royal Institution, 8.—'Circulation,' Prof. A. Gamgee.
Statistical, 7.—'Occupations of the People of the United Kingdom, 1801-1861,' Mr. O. Booth.
Civil Engineers, 8.—'Modern Machine-Tools and Workshop Appliances for the Treatment of Heavy Forgings and Castings,' Mr. W. W. Hulme.
Society of Arts, 8.—'Japanese Art Work,' Lecture III., Mr. E. Hart.
Zoological, 8.—'Male Specimen of *Rhipidornis guineensis*,' Dr. A. B. Meyer: 'Descriptions of New or Little-Known Earthworms, together with an Account of certain Structural Variations exhibited in *Perionyx ecoratus*,' Mr. F. E. Boddard; 'Remarks on the Species of Wild Geese and their Distribution,' Mr. Slater.
Wed. Meteorological, 7.—'The Severe Weather of the Past Winter, 1885-6,' Mr. C. Harding; 'Description of an Altimeter Anemometer for recording the Vertical Angle as well as the Horizontal Direction and Force of the Wind,' Mr. L. M. Casella; 'Earth Temperatures, 1861-1885,' Mr. W. Marriott; 'Note on the After-Glows of 1883-1884,' Mr. A. W. Clayton.
British Archaeological Association, 8.—'Sculptured Slabs in Chichester Cathedral,' Mr. W. de Gray Birch; 'Prehistoric Ship discovered at Brigg,' Mr. B. P. Loftus Brock; 'Asserted Destruction of Ancient MSS.,' Mr. H. Howlett.
Society of Arts, 8.—'Watch-Making by Machinery,' Prof. L. Waldo.
Thurs. Royal Institution, 8.—'The Alkaloids,' Prof. Dewar.
Royal, 4.
Numismatic, 7.
Chemical, 8.—'Election of Fellows.'
Historical, 8.—'The Formation and Decay of Craft Guilds,' the Rev. W. Cunningham.
Antiquaries, 8.—'Medieval Master and Early Communion Cup,' 'Vicar and Churchwardens of All Saints, Exeter,' 'Early Mace of the Borough of Lyme Regis,' Mr. W. H. St. John Hope; 'Basket-Work Images of Men on Sculptured Stones at Checkley and Ham, and an Incised Stone at Skilpith, Yorks,' the Rev. G. F. Browne.
Fri. United Service Institution, 8.—'Defence of the Coasts and Harbours of England, Ireland, and Scotland in Case of War,' Rear-Admiral W. Arthur.
Society of Arts, 8.—'Every-Day Life of Indian Women,' Capt. R. C. Temple.
Philological, 8.—'Anniversary,' President's Address.
Royal Institution, 9.—'The Forms of Seedlings,' Sir J. Lubbock.
Royal Institution, 8.—'Musical Criticism,' Prof. Pauer.
Society of Arts, 8.—'Electricity,' Lecture VI., Prof. G. Forbes.
Physical. 8.
Physical, 8.—'Election of Fellows.'
Botanic, 8.—'Election of Fellows.'
Education, 8.—'Annual Meeting,' President's Address.

Science Cassy.

THE Rev. W. W. Fowler has forwarded to his publishers (Messrs. Reeve & Co.) the first portion of the MS. of his new work on the British Coleoptera. A large-paper edition, with coloured plates, is also proposed if adequate support can be obtained.

THE Woolhope Naturalists' Field Club, having brought the publication of the 'Pomona' to an end, are now engaged on the production of their *Proceedings* since the year 1877. 'The Flora of Herefordshire,' which was to have been undertaken by the late Dr. Bull, has been assigned to the Rev. Augustin Ley. The members and their friends last week presented to Miss Ellis and Miss Bull, the successful illustrators of the 'Pomona,' cheques for one hundred guineas.

At the Birmingham meeting of the British Association, under the presidency of Sir William Dawson, the officers of the sections are to be as follows:—A: President, Prof. G. H. Darwin, F.R.S.; Vice-Presidents, Dr. D. MacAlister and the Rev. H. W. Watson, F.R.S.; Secretaries, Mr. R. E. Baynes (Recorder), Mr. R. T. Glazebrook, F.R.S., Prof. J. H. Poynting, and Mr. W. N. Shaw. B: President, Mr. W. Crookes, F.R.S.; Vice-Presidents, Prof. Carnelly and Dr. W. H. Perkin; Secretaries, Mr. P. Bedson (Recorder), Mr. H. B. Dixon, Mr. H. F. Morley, Dr. W. W. J. Nicol, and Mr. C. J. Woodward. C: President, Prof. T. G. Bonney, F.R.S.; Vice-Presidents, Prof. C. Lapworth and Dr. H. Woodward, F.R.S.; Secretaries, Mr. W. J. Harrison, Mr. J. J. H. Teall, Mr. W. Topley (Recorder), and Mr. W. W. Watts. D: President, Mr. W. Carruthers, F.R.S.; Vice-Presidents, Prof. E. A. Schäfer, F.R.S., and Dr. P. L. Sclater, F.R.S.; Secretaries, Prof. T. W. Bridge, Mr. W. Hears (Recorder), Prof. W. Hillhouse, Mr. W. L. Sclater, and Prof. H. M. Ward. E: President, Major-General Sir F. J. Goldsmid; Vice-Presidents, Major-General Sir Lewis Pelly, M.P., and Capt. W. J. L. Wharton, R.N.; Secretaries, Mr. F. T. S. Houghton, M.A., Mr. J. S. Keltie, Mr. J. S. O'Halloran, and Mr. E. G. Ravenstein (Recorder). F: President, Mr. J. Biddulph Martin; Vice-Presidents, Mr. G. W. Hastings, M.P., and Sir R. Temple, M.P.; Secretaries, Mr. F. F. Barham, the Rev. W. Cunningham (Recorder), Prof. Foxwell, and Mr. J. F. Moss. G: President, Sir James N. Douglass; Vice-Presidents, Mr. W. Anderson and Mr. W. P. Marshall; Secretaries, Mr. C. W. Cooke, Mr. J. Kenward, and Mr. E. Rigg (Recorder). H: President, Sir George Campbell, M.P.; Vice-Presidents, Prof. W. Boyd Dawkins, F.R.S., and Lieut.-Col. H. H. Godwin-Austen, F.R.S.; Secretaries, Mr. G. W. Bloxam (Recorder), Dr. J. G. Garson, Mr. W. Hurst, and Dr. R. Saundby.

'A YEAR WITH THE BIRDS' is the title of a book which Mr. Blackwell, the Oxford bookseller, is publishing, containing chapters on the birds of Oxford and the birds of the Alps, concluding with a chapter on the ornithological passages in Virgil's poems.

'SOUTH AFRICA AS A HEALTH RESORT' is the name of a handbook by Dr. Arthur Fuller, of the Orange Free State, about to be issued by Messrs. W. B. Whittingham & Co.

A MEETING was held in Manchester on Saturday last in reference to the visit of the British Association to Manchester in 1887, when a committee was formed to make the necessary arrangements. A resolution to raise the sum of 3,000*l.* towards the expenses which would be incurred was proposed and carried.

Science informs us that the Boston Society of Natural History will open the seaside laboratory at Annisquam, Mass., from June 15th to August 15th. The work of the laboratory will be under the immediate care of Mr. B. H. Van Vleck, who has had long experience in collecting and observing at the seaside.

THE *Annales de Chimie et de Physique* for April contains a most elaborate paper, 'Étude de quelques Dérivés de Menthol,' by M. G. Arth, which is a very important contribution to chemical science; and M. Berthelot publishes 'Contribution à l'Histoire du Soufre et du Mercure,' which is remarkable for its clearness, completeness, and brevity.

THE *Papers and Proceedings of the Royal Society of Tasmania* for 1885 has been received. Mr. R. M. Johnston, F.L.S., contributes a paper on 'Tasmanian Fossil Plants of the Upper Palæozoic and Mesozoic Coal Measures.' There are several good communications on borings for coal which are of interest. The Hon. William Macleay contributes a memoir on the 'Zoology of Australia,' and there are some valuable notes on the natural history of the colony.

THE *Bulletin of the Geological Society of Japan*, No. 1, which has been received, contains a paper of much merit, by Matajibo Yokoyama, 'On the Jurassic Plants of Kaga, Hida, and Echizen.'

SIR JOHN LUBBOCK will deliver the Rede Lecture at Cambridge on Wednesday, June 9th.

FINE ARTS

ROYAL SOCIETY OF PAINTERS in WATER COLOURS.—The HUNDRED and FIFTH EXHIBITION is NOW OPEN, 5, Pall Mall East, from Ten till Six.—Admission, 1s.; Illustrated Catalogue, 1s. ALFRED D. FRIF, R.W.S., Secretary.

ROYAL INSTITUTE OF PAINTERS in WATER COLOURS, Piccadilly, W.—NOW OPEN from Nine till Six.—Admission, 1s.; Illustrated Catalogue, 1s. ALFRED EVERILL, Secretary.

ARUNDEL GALLERY EXHIBITION of nearly TWO HUNDRED UNPUBLISHED WATER-COLOUR COPIES, on a Reduced Scale, from Old Italian Frescoes and other Paintings, arranged Chronologically and in Schools. Open Daily from Ten till Five; Saturdays, Ten till Four.—Admission Free. DOUGLAS H. GORDON, Secretary. Office of the Arundel Society, 19, St. James's Street, S.W.

'THE VALS OF TEARS'—DORÉ'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Doré Gallery, 35, New Bond Street, with 'Christ leaving the Praetorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

The Designs of William Burges, A.R.A. Edited by R. P. Pullan. Illustrated. (15, Buckingham Street, W.C.)

The House of William Burges, A.R.A. With Descriptions by R. P. Pullan. Illustrated. (15, Buckingham Street, W.C.)

Deux Architectes Anglais: William Burges et R. Poppellwell Pullan. Par Charles Lucas. (Paris, Chaix.)

MR. PULLAN was well advised in publishing these records of his deceased brother-in-law, one of the best architects and most accomplished archaeologists of the century, a man familiar with Italian, French, and English Gothic art in all its applications and phases, saturated, so to say, with the spirit of design, and capable of employing his learning in the practice of his profession. It is not to be supposed that, because he preferred Gothic, therefore he was not well grounded in knowledge of antique architecture; he cast in his lot with the former because he took it to be historically, nationally, ethnographically, and economically better suited to this country, and he was faithful to it to the end.

He elected to attempt a revival of the most beautiful and, for English use, the most adaptable phase of Gothic, that of the thirteenth century, and he stuck to it. He proved his sincerity by building, at a considerable outlay of money, study, and time, the house in Melbury Road, Kensington, which is the subject of one of the books before us, and he lived long enough in it to prove—that any one who can read a plan has never doubted—that it is an eminently

comfortable residence. Its erection was an important experiment. It is one of the very few London houses occupying a small area (not more than 48 feet by 53 feet in its longest cross measurements) which externally have dignity, character, and an original design, while internally, and apart from some exaggeration in detail of no real importance, it is well lighted; there is free access from room to room and from floor to floor; it has a handsome covered porch, a lofty hall, and an easy staircase which does not interfere with the hall or the gallery it connects; the chimneys, doors, and windows are in the right relationship to each other; there are no breaks in the floor levels; and as to the fenestration and appropriation of the rooms, the best use has been made of the situation, which nearly faces the cardinal points. It is the smallest in a road where much attention was paid to externals, but is immeasurably the most compact and graceful edifice. The plans of several of the bigger houses, which probably, apart from their decorations, cost twice the money Burges's house cost, are mere mazes internally, and their sections indicate single steps and exasperating groups of two or three steps where there ought to be none. The doors, windows, and chimneys of some of these buildings have no connexion, and yet they stand on much larger sites than their quasi-thirteenth-century neighbour, which has not a commonplace element in it. Besides, in picturesque outline and good proportions Burges's house has no superior in the neighbourhood. These facts are completely illustrated in the letterpress and plates published by Mr. Pullan.

It is when we study the interior of the "habitation féerique," as M. Lucas calls it, that Burges's resources, skill, and patience, and, at the same time, his occasional lack of balance in matters of taste, are most distinctly perceived. While good taste has been shown in some of the details, as in the arched openings to the staircase, and the doors of the library and drawing-room in the upper hall, it is impossible to deny that the mouldings of the gallery overhead, its corbel table, and even the great beam resting on corbels, and those corbels themselves, are heavy, uncouth, and out of keeping with the gracefulness of other elements. The same may be said of the hood over the fireplace and its too massive jambs. Although the windows are most of them models in their way, the prodigious beams in the ceilings add nothing to the dignity of the rooms, while they are a little depressing. There are touches of extravagance here and there, for instance, in the size of the painted figures of the frieze of the dining-room, the patterns on the beams overhead, and the castle-like framework of the chimney-piece over the fireplace in the library. The last is an encumbrance most unfavourable indeed to the beautifully designed and executed sculptures it encloses. The same remarks apply to the windows and the chimney-piece of the drawing-room, but the latter is in better proportion, and comprises a noble figure of "Li Diex d'Amors" and a frieze of very elegant Gothic figures of the "Enemies of Love."

Much of the furniture deserves the same praise and blame. A settle is really extra-

ordinarily beautiful, a stand for ornaments is in excellent taste, and a three-tier locker, or movable cupboard, is capital; but its painted decorations are a little crude in colour and deficient in grace, immoderately mediæval in fact, and therein departing from the true thirteenth century Gothic. The best of the larger pieces of furniture are, except the settle, the bedstead, the dressing-table in Mr. Burges's bed-room, and a stand for cabinets.

We were among the few who called for candid and intelligent consideration of Burges's plan for decorating the interior of St. Paul's with white and coloured marbles, marble tarsia work, and gold grounds in mosaic. We remain of opinion that the outcry raised against this scheme—a magnificent and the only permanent and (so far as England is concerned) original one—was at once unfair and unreasonable. The scheme is illustrated in a general way by two of the designs, and they deserve the attention of men of learning and independent taste. They are too rich and over ornate, they suggest possibilities of the most sumptuous and brilliant coloration, and if they were thoroughly revised and the details toned down they would form the best scheme yet proposed.

The reredos of Waltham Abbey, a portion of the works done many years ago and involving the reconstruction of the east end of the building, is one of the most beautiful modern examples of its kind. Designed by Burges and carried out with rare skill and earnestness by Mr. Nichols, of Lambeth, it consists of four panels, representing respectively the 'Annunciation,' 'Angels appearing to the Shepherds,' 'Adoration of the Magi,' and 'Flight into Egypt.' The versatility of the architect was proved by his complete mastery of the principles of sculpture in alto-relief, and the just disposition of the lines of the composition in each case; the angel and the Virgin in the 'Annunciation' are specially noteworthy for their expressive actions and the beauty of their draperies. The best design of this series is the 'Adoration,' which is most original and elegant. The stall ends of Cork Cathedral are masterpieces of grace, aptitude, and strength. The details of Lady Mary Vyners church at Skelton, near Ripon, include a font cover of a pure and finely proportioned type, worthy of the late thirteenth century at its best. The beautiful pastoral crook shown on plate 14 illustrates a choice and severe phase of design referring to the beginning of the thirteenth century and decorated in a technical style which is more developed. It is one of the finest and most masculine things of the sort, and contains a figure of St. George as a knight in complete mail placed within the volute, which is formed by the dragon. The princess is bound to the stem of the crook, the outer edge of which is enriched with bold cusps. In mediæval times Burges would have made a fortune as a designer of goldsmiths' work, sculptures in metal, stained glass, goblets of crystal, and book illustrations. As to the last, the 'St. Simeon Stylites' (in which Rossetti delighted) is a well-known masterpiece, in the vein of Albert Dürer or Schöngauer. His "Cat-cup" of crystal and silver-gilt, and his elaret-jug with a body of *sang de boeuf*, are trophies of art.

The vigour and play of strength and fancy which distinguish all these things prove that the artist had thorough sympathy—a very different thing from mere knowledge—with the spirit of mediæval art. Their spontaneity is so complete that the spectator is convinced there is, apart from the exaggerations we have indicated, nothing like an anachronism to be found in either of Mr. Pullan's volumes.

THE GROSVENOR EXHIBITION.
(Second and Concluding Notice.)

HAVING called attention to most of the chief pictures in this gallery, we have to mention those remaining which deserve the visitor's attention. Among them is Mr. A. Moore's *Edelweiss* (No. 3), a solidly painted, fresh, and fairly well-drawn head of a young Englishwoman, with abundant dark brown tresses flowing loose. It seems to be a portrait.—Very poetical is Mr. J. M. Strudwick's *Circe and Scylla* (6), in which the painter continues to proclaim his allegiance to Mantegna (or Mocetto). The witch stands at the entrance of her cave and squeezes a spongy of sirups red as wine into the headwaters of a fountain. In the distance is the nymph hastening to bathe. Scylla's bathing costume is more proper than Brighton beach demands, and she is descending a series of those rocks which are invariably at the service of Mantegnesque designers, who, contrary to the practice of other men, contrive their figures first and then adjust the ground for them to stand on. Consequently Scylla has a convenient flight of steps, while Circe's cave fits her figure very neatly. The slabs of rock resemble the wing-pieces and "flies" of theatres. There is something childish in this, and it is unworthy of so careful a painter as Mr. Strudwick, who, his whims apart, draws and paints with taste and care. Scylla, although unbathed, is already very lean, while a god so jolly as Glaucus would not look twice on a Circe so burnt up as Mr. Strudwick's. An effective point, always to be found in Mantegnesque designs, is the Circean snake, which seems to climb the red column of the poison falling from the witch's hand into the fountain. This is a telling idea in the mode of the Renaissance, which revelled in poetic extravagances of the sort. Circe's garments of bronze shot with gold and marone, and her complexion—darkened as with smoke of necromancy—suggest the gloom and horror of her life. The chestnut trees near the cave are worthy of Styx's banks. There is good colour in the picture.

Mr. W. Crane's *Venice, Florence, Rome* (16), depicts an arcade of three openings, under each of which is a group of figures. Apparently intended for decorative purposes, its brilliancy, lightness, and pure colours, and the statuesque quality of the groups are right. The designs are stately, but not particularly interesting. Among several capital drawings by this artist we may select as the most remarkable *Near Swanage* (315) and the bright *Swanage Bay* (317).—Mr. A. Lucas's *Patience* (19), a dog waiting at a closed door in a darkened corridor, is broad and true in tone and colour.—*Boy and Girlie* (22) are two richly painted and pretty children, by Mr. T. M. Rooke, who has drawn well the *Rue du Bourry* and *Queen Bertha's Staircase*, *Chartres* (276).—The *Greek Dancers* (28) of Mr. E. M. Hale contains cleverly designed groups of half-naked girls; their figures are somewhat roughly and speciously painted.—Mr. Orchardson's *Master Baby* (31), a leading picture here, has already had brief mention in these columns. It represents a somewhat elderly matron, seated on a cane couch and dressed in very dark sables, who is placed near red draperies, and gaily plays with an infant lying on a pillow before her. The unloveliness of the babe and its gaunt mother repel us almost as powerfully as the effectiveness of the chromatic scheme and the chiaroscuro attract us. The style, harmony, and

dexterously balanced elements are such as Mr. Orchardson is master of, but he should remember that children are often beautiful and matrons may be fair. We admit the effect of the portrait-like vivacity of this mother (or grandmother), but we should have preferred sight of her in her better days to all the technical tricks of the artist's *répertoire*, which, although we begin to be weary of them, he can hardly help repeating. Our description has indicated that this is an exercise in the harmonies of red, black, and yellow.

Sir Coutts Lindsay's *Portrait of Joseph Pyke, Esq.* (34), is an animated and faithful likeness. His *Paolo and Francesca* (44), seated on the edge of a fountain in a garden overlooking Florence, may be praised for happily composed figures, good and tender expressions, and a well-considered scheme of colour. The last quality would be improved by more care in handling, so as to ensure purity and a choicer surface.—The bright but mannered and facile art of Mr. K. Halswelle appears at its best in the large landscape called *Scour na Gillean* (35).—Mr. W. E. F. Britten's animated figure of a damsel in sky-blue waving a kerchief from the top of a garden wall commends itself by its spirit, prettiness, and grace. It is called *The Signal* and numbered 51.—The *Outward Bound* (52) of Mr. E. J. Poynter shows that learned painter *en fête*. In a rocky sea nook, where they have set a tiny craft afloat, two naked little children are at play. The design is spirited, and the drawing of the nude is excellent; the carnations are less rosy and their shadows are more brown than in nature out of doors.—Close to the last the visitor will find Mr. M. R. Corbett's beautiful *Leghorn from Bocca d'Arno* (57), one of the most charming landscapes in the gallery, *à propos* of which we beg leave to correct a slip in our previous notices of this fine artist's works. The exact title of No. 85 is 'At the Mouth of the Arno, after a Storm,' and that of No. 134 is 'Early Morning, the Mountains between Pisa and Lucca.' Let us add that Mr. Watts's picture (No. 10) of the radiant spirit, and Mr. Crane's sonnet on it, should be named, not, as the first edition of the Catalogue says, 'The Souls' Prison,' but 'The Soul's Prism.'

Our remarks on Mr. Boughton's picture at the Academy, an illustration of Washington Irving, may be applied to the companion work, *The Edict of William the Testy* (60), which is in this gallery. Even the boys and old men defy the irate governor, who threatens them with his stick; all but the tittering girls emit volumes of smoke under his very nose.—Miss A. Alma Tadema's picture of *The Drawing Room* (73), a delightfully rich, solid, and scholarly view of a sumptuous room with a black floor, is a worthy companion of her brilliant water-colour drawing in the Academy of the entrance to Eton Chapel (1243), which we shall speak of again.—Near this picture at the Grosvenor is hung the first of Mr. W. B. Richmond's artistic, but somewhat unequal portraits, *Mrs. Jeffreys* (86); to it succeed his *Mrs. Blanche Cumberlege* (107) and *Mrs. Henry Butcher* (187), all of which commend themselves to lovers of Florentine painting by their tastefulness, grace, and simplicity.—*A Study of Roses* (110), red, yellow, and blush-coloured flowers in a row, the work of Mr. A. Morgan, is, like similar works of his elsewhere, charmingly good and artistic.—Miss D. Tennant when she painted the sketch of *Sweet Echo*! (119) should not have forgotten that a picture of *Psyche* by a famous French artist was lately exhibited. Plagiarism could hardly go further.

Prodigious masses of white cloud floating low and seemingly sweeping a large portion of an otherwise sunlit sea,—in front a vast stretch of grey sand dashed with purple, orange, and ruddy white, and marked by shining pools and long bars of tawny weed,—upon the edge of the beach billows still thundering because of yesterday's storm,—such are the leading elements of

Mr. Henry Moore's *Sunset after Storm* (142). The grandeur of the clouds is worthy of nature; the perspective of the sea and sands is worthy of the artist, who has here produced a masterpiece. Mr. Moore's *Before Sunrise, Scarborough* (158), a view of nature quite different from the last, is equally true and very fine in its way.—No. 149, Mr. C. N. Hemy's *How the Boat came Home*, amid a furious tumult of waves, has energy and vigour, but a somewhat coarse and exaggerated feeling for nature. Mr. Hemy sees nature in the rough, but he does not always do justice to himself. Still this is one of his better pictures.—*The Sands near Bocca d'Arno* (164), by Prof. G. Costa, has the character and the sentiment of the place, otherwise rendered by Mr. Corbett in another version of the same view. Prof. Costa's work is a little painty, but barring that it is a fine and serious piece of art. *Frate Francesco and Frate Sole* (183), a large landscape, depicts sunrise over Monte Subiaco from Perugia, and includes two absurd and incongruous figures. It is a grand view, a little painty, but beautifully modulated in tone and tints, and finely drawn.

Mr. E. H. Fahey's *Filby Broad* (175) is extremely simple, a little hard, and, though cold, quite natural.—We do not find anything more than ordinarily interesting or commendable in Mr. R. S. Stanhope's "Why seek ye the living among the dead?" (189).—Mr. J. Collier's *Miss Nettie Huxley* (198), in a white evening dress, seated in a black chair, a life-size, nearly whole-length figure, has all the grace and character of an excellent likeness, and is a well-studied and ably painted picture.—Mr. Poynter's *In Dreamland* (266) shows his admirable technical skill, but the carnation shadows are too brown. The subject is a young lady in an amber coloured dress reclining on a blue couch, near a brilliantly painted bowl of fish.—In conclusion we may add a general reference to Mr. Walter Crane's *A Naughty Little Boy* (267); Mr. G. Howard's fine and grave *Temple of Girgenti* (271); Mr. R. P. Spiers's *Christchurch Priory* (273); and the *Thöe* (293) of Miss D. Tennant, a girl naked at a spring.

Of the sculptures we admire Mr. MacLean's *Mrs. John Meyer* (342) and *Spring* (363); Mr. Tinworth's *Genesis* (343); Miss E. Halle's very beautiful and spirited *Design for a Fountain* (354) with statuettes, which is in a fine Florentine taste, suitable for reproduction in bronze; Mr. W. Tyler's *A Bright Face* (351); and, above all, Mr. A. Gilbert's most lovely *Statuette in Bronze* (367), a naked female figure standing, with her feet close together, and holding in one hand a winged genius, in the other a flowering branch. The girlish figure is given with the choicest taste and carefully guided skill.

THE SALON, PARIS.
(First Notice.)

THIS exhibition seems to be, on the whole, rather above the average of recent years; certainly it is better than that of last year or of the year before. The number of works make up the enormous total of nearly five thousand five hundred. There are about two thousand five hundred pictures in oil, and nearly thirteen hundred pieces of sculpture, the rest being drawings in chalks, water-colours and pastels, miniatures, enamels, and the like, medals and engraved stones, engravings proper, and architectural studies. The fine qualities and exhaustive learning of these studies induce us to recommend them to the notice of English students, who are apt to think more of their own designs than of acquiring a knowledge of and reverence for masterpieces of ancient work. When he hears of such multitudes of examples the reader should remember that the Salon is the sole exhibition in Paris of works of art that is not got up by picture dealers or small coteries of artists, while London, as we know to our cost, is much more liberally supplied, and its artists annually display

at least as many oil paintings and drawings, if not sculptures, engravings, and studies in architecture. All our London galleries are open twice, some of them thrice, a year, while some of our more energetic dealers literally never close their doors. There is but one Salon in each year. Long may it be before our neighbours think of having a second!

In deference to recent remonstrances, of which we made mention at the time, the managers of the Salon, who no longer represent the State, have abandoned that mode of hanging the paintings which, broadly speaking, followed the alphabet, and rendered it comparatively easy to find, with very rare exceptions indeed, the works of any one man in a single room or in two adjoining ones. The effect of the change may be guessed by visitors to the three-and-thirty galleries which are now hung with oil paintings. No painter may exhibit more than two pictures; would it were so with us! The Catalogue retains its old form, and places the contributions of each artist under his name in the order of the alphabet. For many years this method, which has many merits, obtained in the Academy and other English catalogues.

Let us, in the first instance, consider two most important and typical examples of current French art, both admirable in their way, and such as no other country than France has yet produced, each utterly opposed to the other, and both sinning grievously against the canons of grand design. There is no getting over the fact that the first picture a visitor must see on entering the Salon is No. 169, Justinian and his Council framing the Code, the large and sumptuously coloured work by M. Benjamin-Constant, whose Hispano-Mauresque exercises, involving much slaughter and luxury, are known to our readers. His canvas occupies a large part of the wall in the *salon carré*, or Salle 12, at the top of the stairs in the Palais des Champs Élysées, and it faces the still larger production of M. Puvis de Chavannes, an enormous triptych, destined for the Musée de Lyon, which is in a very different style and in its way is strictly monumental and ideal. No one would suspect M. B. Constant of anything monumental; but he has reached the acme of the by no means easy line of art he has long professed, and in a manner he has approached a capital, but less ambitious achievement of M. Maignan's, which signalized the Salon of a few years ago. He has abandoned harem women for the almost equally luxurious painting of Byzantine dignitaries and their garments, in which his rare power of dealing with splendid colour and light, gold, silk, and marble is felicitously displayed. The hall is paved and lined with marbles of various colours, relieved with bands of mosaic of many tints, which serve as an admirable background to the cloth of gold and rich silks loaded with jewels cut *en cabochon* in which Justinian's councillors are attired. A line of life-size figures, they sit upon a marble bench, with the emperor on a white throne in their midst. Justinian is dressed in purple velvet embroidered with sacred emblems, and wears a broad fillet of gold and gems, under which his handsome and thoughtful face and close-cut hair gain dignity. The councillors consult each with his neighbour, or, like the emperor, listen in silence while a slave, clad in a goatskin and sitting on the ground before them, reads aloud some ancient edict from a rubricated Greek manuscript, which he has unrolled from two red staves and holds before him, having taken it from a wallet, containing many more, which lies on the pavement at his side. The painting of this work is splendid throughout. The design is fine, and fit for decorative purposes of all but the highest kind. When, however, we look for signs of genius at work, and inquire for the nobility, astuteness, and gravity which are proper to the faces in a design fit for so magnificent a theme, the impression produced on us is that, after all, this is but a sumptuous *spectacle*, admirably in keeping with itself, fitted to justify

its existence, adapted to a standard of its own, and treated with sympathy and insight so far as the range of the artist's ability permitted. But it is not a great work of art, although preferable to the odalisques, their eunuchs, and the harem guards for whom we have been previously indebted to M. B. Constant.

The triptych of M. Puvis de Chavannes has of set purpose been hung *vis-à-vis* to the gorgeous melodrama we have described. The subjects are: 1. *Vision Antique*; 2. *Inspiration Chrétienne*; 3. *Le Rhône et la Saône* (1944). In the first the artist is at his best, and his work is saturated with the poetic spirit of the subject and the scene he, in honour of his native city, has chosen to depict with all his powers. The canvas is filled by a noble Greek landscape of rocks, still blue seas, and pale azure sky. The sea is seen in the most serene and grave of calms; it appears to be always summer in that poetic land, where the glowing turquoise blue of the sky is saturated with light, and clouds of the palest rose hues and the most sober silver hang motionless on the untroubled horizon. In this halcyon weather a deeper rose hue, very slightly dashed with purple, floods the mid-distance and foreground, and imparts a certain glamour to the rocky platforms, where very sparse herbage is allowed by the artist to appear along with a few dark-leaved figs, oaks, and grey olives. Along the margin of the distant sea passes a procession of riders such as might have attended Hippolytus to his fate (and decidedly reminiscent of the Panathenaic frieze), with their horses bounding and galloping, their mantles flying as they turn in their saddles and call to each other as they go. These are all very noble elements indeed. We have but to shut our eyes to the rest of the picture, or refuse to use our knowledge of design as applied to the human form, and the result is enchantment. If we cannot, will not, or may not venture to do so, it becomes painfully apparent that the rest of the picture is a congeries of uncombined, ill-drawn, worse-modelled figures of bad proportions, employed in nothing in particular, and only acceptable as elements of the colour of the work. Otherwise they are outrages on our taste and almost sufficient to reduce the beautiful elements which accompany them to the level of scene painting, in which we are not at all unaccustomed to find original features of great poetic value. The second picture has that charm of colour which redeems the first. A wan painter is at work delineating a sacred subject on a convent wall. Some of his "clients" are looking at him, and a boy-pupil replaces sketches in a portfolio. Under the tall arcade of the cloister we see that the new moon reveals the hillsides of Florence and their cypresses as well as the very blue remoter mountains. A man places a lamp before a statue. The third division is a mere allegory. The Rhône, represented as a stalwart fisherman, whose nets are his only garment, is hastening to greet and help the gentle damsel Saône, a naked virgin of the mildest sort, bound to a tree. He moves with fine energy and a swinging, vigorous step; while she, her arms above her head, and, although standing, with all her limbs gracefully relaxed, is designed so that long and elegant lines distinguish her form and mark her movements. The scene is an inlet at the junction of the rivers, both flowing between mountainous banks; the effect is that of morning, and the light a gleaming silver. The pale azure reflected from the sky by the moving surface of the stream and its ripples edged with silver are very choice indeed. Even more than in the colour, the charms of this fine piece lie in the sentiment of its design and the witchery of its illumination. This panel does not belong to the triptych proper, and will not be permanently associated with the other two works. The real third member is the large picture we reviewed in 1884 as 'Le Bois Sacré' aux Arts et aux Muses, a much less satisfactory work. M. Puvis

de Chavannes has by his pictures of this year, and chiefly by their landscapes and witching coloration, contrived to appear as an effective, though eccentric great master, and so far justified the opinions of most of his admirers, among whom we have not hitherto been able to reckon ourselves.

These works being disposed of, we may go on to say that in what may be called its *morale* the Salon of this year is much the same as before, though with some improvements. The nudities are not quite so shamefully shameless, battle pieces are conspicuously few, nor does blood flow in torrents. Lasciviousness is less frequently manifest than we are accustomed to find it. The Morgue has not, of course, been laid under contribution, but the dead Christ is frequently depicted with ghastly accessories. Men drowning and drowned still welter in the sea or are beaten on the shore. Here ravenous wild beasts are fed before the belles of the *bourgeoisie*. There Orestes defies the Furies, and there St. Sebastian dies. Touches of humour are not absent where one would not look for them, as in an ably painted group of experts who, not without sympathy for the deceased, attend the bier of a monstrous pig suspected of trichinosis, and examine his skin with magnifying glasses. Conceive an Englishman with the slightest sense of the "main chance" painting such a subject! What faith in art and zeal for the humorous in design must possess the artist! More humorous and better painted is M. Vayson's *Les Chercheurs de Truffes* (2366), an admirable picture of another pig, a truffle-hunting monster, gaunt, ravenous, and mangy, who, attended by his master, is routing in the stony soil of Perigord for truffles that his master will deprive him of and send to Paris. It is a picture remarkable for art and learning. But why should M. Vayson—who is certain of a medal—expend his powers on a truffle-hunting pig? Surely some other object would supply the needed mass of russet, black, and grey in the middle of that noble landscape of mountains veiled in mist and a wild romantic valley as yet unsearched by the morning sun. Superb as its colour and tone are, the delineation of the air, the towering cliffs, their far-reaching shadows, the hillsides clad in russet of autumnal oak and fern, the grey, stony, ruddy, and bush-laden foreground, are not less worthy of the capable pupil of that admirable master M. J. P. Laurens.

It is true that a considerable number of dreadful things remain, such as heart-rending illustrations of the direst poverty, pictures of "Misère" true and terrible enough to make the visitor weep, and delineations of death with horrid concomitants we dare not describe. In one room are seven nudities for nudity's sake, and four pictures of blood and atrocious cruelty, among them a suicide by hanging while men are carousing near the feet of the suicide. In another room we noticed two large and capably painted cases of asphyxiation by charcoal-burning, catastrophes which, to the best of our memory, are novelties in the Salon. Poor John the Baptist's head is but too often used as a foil for the voluptuousness of courtesans gorgeous in their nakedness. Contrasting with these are representations of heavenly peace and purity, heroic patience, self-devotion and sacrifice, treated in pictures good enough to gladden the soul. Here are to be studied domestic victories in offices of charity, and close by we find views of lakes as of Paradise, and delightful prospects of halcyon seas, such as men dream of while they are young. Landscapes abound which are as fresh and sweet as morning breezes, searching the foliage of oak and beech, can make them. Woodlands, moorlands, marshlands, and vast lonely reaches of enormous rivers—each marked by sentiment, poetic or robust or tender—find laureates of the brush so skillful and so sympathetic that an Englishman knowing nature and in love with her cannot but be

grateful for them, while he recollects how few are the subjects affected by his landscape-painting countrymen, most of whom treat the pathetic spectacles of the earth as if they touched them not. Sport is the real theme of many of our defter landscapists; it is rarely so in France, where the artists of that class seldom depict the slaughter of birds or beasts. This must be because they are intimate with nature, and hate to stain her fairest scenes by painting bloodshedding of any sort.

These are but a few of the eccentricities of the Salon, egregiously prodigal of genius and learning as it never fails to be. We see, and, knowing the glories which have hung here of yore, see with shame, that the most outrageous daubing of the Impressionists is this year due to English painters and pupils from New York, whose follies and crudities surpass even the follies of their native guides.

Mr. Weeks, an American artist, has painted with effect the *Retour du Cortège Impérial de la Grande Mosquée à Delhi* (2439), a procession of elephants and horsemen before the walls of the place, but it has only a weak design and owes most to its spectacular features, the monstrous elephants in splendid attire. The human figures are but "walking gentlemen." The painter threw away a noble opportunity when he dealt feebly with the picturesque architecture of Delhi in sunlight.—A much more fortunate picture is that which hangs above it, the great canvas M. Maillart was commissioned to paint for the city of Beauvais, *L'Affranchissement de la Commune de Beauvais par Louis le Gros* (1545). The figures are life size. The genial king, perched on high above the altar of the cathedral, is in the act of attesting the grant with outstretched hand while his chancellor reads the deed of enfranchisement. Although rather prosy, this is a creditable example of the artist's powers, thoughtfully designed and learnedly executed. The homely faces of the citizens and their resolute looks attest their stiff wills, though they do not seem satiate, but the more intellectual priests exhibit much higher types of character. The carefully studied faces of the numerous company do not quite reconcile us to the needlessly dry colouring of the picture as a whole.—Another step brings us to a dramatic design included in a study of ancient architecture. Such combinations often occur in the Salons, and rarely without happy results. *La Chapelle de la Madeleine à Malestroit, Morbihan, 15 Nivôse, An III.* (256), is by M. Bloch. We have an aisle of the ancient church, its monuments, stained glass, and rude furniture much shattered or thrown down, its pictures and statues defaced. The floor is encumbered with dead Chouans who had defended themselves against a detachment of the Régiment de la Guadeloupe dispatched to surprise them by General Canelaux. Only dead men are seen, and their broken arms strew the floor. The time-stained interior, its damp green walls, its old and broken pavements and roof, its glass painted with gorgeous armorials, the quaint tombs of the seigneurs, and the white pillars are admirably depicted. With the corpses in dreadful attitudes and other relics of destruction the painter has contrasted the serene daylight, and, as if to signalize the event, he has made the most of a fine dramatic touch in the wreaths of smoke which float in the still air and seek an outlet at the roof. This is an incident rare in melodramatic design out of France. The picture happily, and yet freely and frankly illustrates studies from nature of shadows, local colouring, and direct and reflected light. It is evidently an excellent and sympathetic portrait of the church combined with a telling incident in its history.

We have very few painters who could be trusted to produce a work so bright in handling and spirited in design as M. Monginot's *Les Pieds dans le Plat* (1688), where a kitten has upset a dish, scattered its oysters on the table,

and slides down hungry and frightened, yet defiant, amid lumps of ice, prawns, and lemons. The colours of these have been very cleverly adapted to a capital pictorial arrangement.—Close to No. 1688 hangs the life-size, whole-length nudity which M. A. Weisz calls *Nymphe découvrant la Tête d'Orphée* (2442), and if the flesh had more of the greys and its shadows were less brown it would be first rate. It is, of course, a study made in a life academy, and cleverly adapted to a subject. The *nymphe* lifts the veil from the head of Orpheus lying on a rock at her side, and with her dainty fingers seems about to open the once melodious lips. Any one who examines such pictures as this will respect the artists who overcome so ably the difficulties of painting a life-size nude figure—a thing hardly ever heard of in England. Among its numerous prizes, we think the Royal Academy does not offer one for such a performance.—M. Vimont's *Vitellius Empereur* (2399), in depicting the sudden elevation of Vitellius by the legionaries who have burst into the room where he is feasting with his parasites is not a good, although it is an ambitious picture. It is vigorously, but coarsely designed and heavily painted; still there is much that is energetic in the uproarious legionaries. Vitellius himself might have kept a Paris wine-shop in our own time.

The Salon is full of contrasts, but none is greater than that which takes us from the Roman glutton to the *Porteur de Dépêches, Siège de Paris*, 1870 (54), of M. Arus, who deserves credit for hitting on a new subject. A weather-beaten and hardy *matelot* is depicted in the car of a balloon, with his arms and accoutrements about him, hovering above a country town just after he has thrown out his anchor. The face is capital, the landscape is dull and dirty.—Mr. W. Stott's contribution to this Salon, called *Un Jour d'Été* (2239), the next figure picture we come to, hardly justifies the painter's pretensions, although it is clever enough to demand attention. Some naked boys are on the sand in broad sunlight by pools the tide has left behind it, in which the blue sky is reflected with a lustrous greyness. Though rough in execution and somewhat raw in colour (the half-tints being scarce, and the greys less delicate than they should be), the whole is effective and telling in the Whistlerian manner. It is, however, comparatively easy to achieve so much, refinements of colour, texture, tone, and even drawing being conspicuously absent in the picture.—A pretty nudity, not deficient in academical qualities, comes next in *L'Épine* (2279) of M. Thivet, whose name is new to us. Reclining on a rock, a handsome, Mercury-like lad takes a thorn from the dainty finger of a nymph, who is, of course, naked. She smiles with a pretty mixture of tenderness, coquetry, and fear. The flesh is very good in drawing and modelling, the fruits of training in an excellent school, but the carnations, despite the blackness of the tissue on the nymph's knee, are too white for nudities exposed to the air. The richness of Titian's carnations was no doubt due to the use of models who were rarely wholly clad.

In dealing with the human skin Mr. Sargent sets Titian, nature, and even modern usages at defiance, and yet he is well skilled in suiting the carnations and the costumes of his sitters to one another. His *Portraits de Madame et de Mlle. B.*—(2128) are startling examples of his powers, their defects and merits. This picture is an attractive and yet a disagreeable exercise in such red and black as the attire of an elderly lady and her daughter affords. Mr. Sargent has painted the young lady before, and much better. The rawness of the flesh and the atrocious drawing of the features are characteristic of the artist. His forte is in tone; his colouring is original and vigorous, but not always agreeable—indeed at first sight it is almost invariably disagreeable, but a little study works wonders in our opinions on this matter. The shortcomings of this picture are due to the weakness or absence of half-tints and

half-tones, to the lack of harmonizing elements of more than one kind, to the crude handling of the flesh, the ugliness of the faces, and the ungraceful attitudes of the figures. The senseless stare of the young lady is, we think, unique in portraiture, although something of the kind has been recognized in the subject-pictures of the earlier Impressionists, whose vagaries are not good examples for their follower.

M. Baugniet's mode of art was devised before Mr. Sargent was born, and though *genre* of the dainty, domestic, and sentimental sort, it is delicate, intelligent, accomplished, studious, and sincere. *Le Premier-né* (137) and *Les Présents de Noce* (138) are subjects suited to no other mode of design. The former picture includes all the little *minaudies* and trifling graces of the event it represents, and deals with the presentation of the baby to the gossips, the delighted smile of the young mother seated in her chair, and the elegant luxuries of her bed-chamber. The skill of a former generation of painters, lineally descended from the Dutchmen of the seventeenth and eighteenth centuries, is apparent in both these pictures. The pains necessary for the acquisition of that skill are now but too commonly neglected, if not disdained. How great these pains were the art of M. Vibert, M. Meissonier, and M. Gérôme declares. M. Baugniet, although far from being robust, is a faithful and worthy representative of a scholarly school.—A life-size example of a more demonstrative and highly accomplished kind of art is the *Pour les Pauvres* (2474) of M. Yperman (a new name), who has done credit to his teachers, M. Maillot and M. Bonnat, by painting the life-size, whole-length figure of a little boy—an acolyte of the altar, holding a dish for alms, and clad in brilliant red approaching scarlet, the vividness of which has been managed with skill and courage. The face is charming, and happily expresses the eager, sympathetic interest of the child in his office. Nor are his infantile air and spontaneous action less to be commended than his face. This Salon contains a number of excellent pictures of little boys, in portraits and otherwise. We shall mention several of them by-and-by.—In a somewhat similar style to the last-named picture, *Les Deux Rivales* (2394) of M. Villa approaches, but does not equal, the work of M. Yperman. It portrays at life size a Chinese girl, wearing a splendid scarlet embroidered robe, lying on the floor of a room and setting two bantam cocks to fight. Her mischievous glee and the movements of her supple figure are delineated with skill and zest.—M. Aubert's *L'Amour en Vacances* (57), in reproducing something like the manner of M. Hamon, departs from his methods. It is a dainty representation of an *amorino* as a page-boy attending a pretty damsel (wearing a costume suggesting a Parisian Arcady) who has been fishing in the sea; she shows the spoils of her angle to the urchin, while he, on tiptoe, peeping into her basket, holds her black leather bag and his own bow and arrows. The gaiety and *espièglerie* of this sunny little painting, toy as it is, would be welcomed at the Academy, especially by the graver Academicians, such as Mr. Horsley and Mr. Herbert.

The Salon is a wilderness of contrasts, which we illustrate when, passing the noble landscape of M. Stengelin, No. 2232, which we shall commend by-and-by, we come upon M. Rochegrosse's effective, violently vigorous and showy, not to say tawdry large canvas, called *La Folie du Roi Nabuchodonosor* (2038). This, except for the grim and grotesque figure in royal robes grovelling among offal, with an enormous angel (unsubstantial as a spirit should be) standing on his back, is a complete failure, and quite unlike the powerful pictures this artist has previously painted. The picture does not approach any high standard; even the spectacular one is above its mark. The angel lacks nobility, beauty, and dignity, while

the courtiers on the steps above are only by a few touches of unintended humour saved from being absurd and mean.—To the crudity of a degraded Impressionism M. H. Thompson has added a new vulgarity in the coarseness and blotches of paint we find in his *Le Vieux Cimetière* (2284).—M. James Bertrand, who increased his reputation by Marguerite in blue reclining on the floor, will sustain but not enhance it by *Cendrillon* (206), another version of the technical subject, where the favourite of fortune lies on the hearth of the kitchen, which, like herself, is much too clean for the veracity of history. Except for the liteness of her figure, the spontaneity of her attitude, and the capital colouring of her scarlet petticoat, there is little to praise in a picture in which the face is much out of drawing. Much more deplorably out of drawing than this not inexpressive countenance of Cinderella are the faces of *Les Deux Sœurs* (207). Here two sickly girls in black, with lugubrious expressions (oddly marred by the eyes that do not match), stand side by side and look up to heaven. Except the harmonious colouring of their sables, there is nothing in these figures to make a picture, nor is there anything in the design to show why the girls are in this melancholy condition.

SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 8th inst. the following pictures: E. Long, *Begging for the Monastery*, 215*l*; Thiabe, 882*l*. B. W. Leader, *A Sunny River Scene*, North Wales, 136*l*. H. O'Neil, *Home Again*, 183*l*. L. Fildes, *Simpletons*, 215*l*; *The Village Wedding*, 1,102*l*. Sir F. Leighton, *The Mermaid*, 215*l*. E. Nicol, *Both Puzzled*, 267*l*. V. Cole, *Summer Rain*, 892*l*. R. W. Macbeth, *A Fen Farm*, 320*l*. R. Ansell, *A Fête Day*, going to a Bull-fight at San Roque, Gibraltar, 409*l*. Sir J. E. Millais, *The Carpenter's Shop*, 892*l*. E. Burne Jones, *Cupid's Hunting Ground*, 278*l*. W. Müller, *Near Llanberis*, 194*l*. T. S. Cooper, *Crossing the Ford*, 220*l*; *A Landscape*, with cattle, 246*l*. C. E. Johnson, *"Wae's me for Prince Charlie," 162*l**; *The Slopes of Ben Nevis*, 178*l*; *The Wye and the Severn*, 215*l*; *The Fallen Tree*, 126*l*. J. MacWhirter, *The Track of a Hurricane*, 315*l*.

Fine-Art Gossip.

MODERN architects are so seldom permitted to adorn London houses of the common type with decorations in pure taste that it affords us rare pleasure to praise the refined beauty and delicacy, combined with perfect suitability, which Mr. Aitchison has developed at the offices in Pall Mall of the Royal Exchange Insurance Company. Given the unalterable proportions, plan, and number of rooms in a very ordinary brick house, the architect's problem was how to make the dull and limited whole graceful and artistic. Fine details only were available, yet the simplicity proper to offices and business requirements allowed but limited use of richly coloured woods and marbles and brass, painting and gilding, carving, moulding, modelling, and inlaying. Knowledge and wise taste have, however, done wonders in this case, and we have studied the result with great advantage to ourselves. The outside of the building is hardly less excellent, but there even less scope for artistic treatment was allowed.

ART historians of the future will not care to trust the catalogues of the Salon, as now no longer published under Government supervision. Apart from the shortcomings we have annually noticed in the body of this work—where the errors of early editions are more than excusable because no amount of diligence could exclude slips and faults of description and naming—there is at least one section where no haste or complexity can be pleaded as an excuse. We allude to the "Liste des Artistes

Récompensés Français et Étrangers vivant au 1^{er} Avril, 1886." Probably the lists of French artists are tolerably correct; but what shall be said for those lists which mention the honours bestowed on foreigners, where the following blunders occur in regard to Englishmen alone, who are here stated to be still living?—"Andsell [Ansell], R."; "Barker," T. J. H.; "Poole, P. F."; "Thorburn, R."; "Wyon, J. S."; and "Street, G. E." We may recognize "Calderon, Philipp," although he is not known in Paris as an R.A. Nor are Messrs. Alma Tadema, Ansell, Frith, Herkomer, D. Magnee (!), Nicol, Orchardson, Poole, Thorburn, Watts, Pearson, Shaw, Waterhouse, and Doo. Nor in these veracious lists has either Sir John Gilbert or Sir John Millais had his title recognized.

The Burlington Fine-Arts Club is exhibiting a series of illuminations from MSS. principally of the Italian and French schools.

A CORRESPONDENT writes:—

"The painter of the landscape with the colours turned the wrong way about," to which Prof. Stokes alluded in his amusing speech at the Royal Academy dinner, was himself present at the banquet. The artist, who I may say, without any breach of confidence, was Sir John Millais, went up to the professor in the course of the evening, and confessed that the 'disorderly' rainbow was the work of his brush. The picture was painted and exhibited many years ago, and when Mr. Millais, as he was then, saw it on the Academy walls he discovered his mistake, which was rectified as soon as the picture was sent back to the artist's studio."

We may add that the picture in question was 'The Blind Girl,' painted in the same year as 'The Random Shot' (1856).

THE defeat of the Bill for the ruin of the Charterhouse will be hailed with delight by all lovers of antiquity. The one amusing feature of the debate was Mr. Talbot's account of what an eminent architect said to him on the subject. The eminent architect seems to have made Mr. Talbot believe that the Charterhouse would look more picturesque than ever if some of the buildings were knocked down and warehouses erected on the open space. Eminent architects can say curious things when their object is destruction.

THE Loan Collection of Japanese Art at the Society of Arts, which we mentioned a fortnight ago, will remain open during next week daily from 10 to 4, and from 7.30 to 9.30 P.M. M. P. Burty, who is in London at present, is going to write an article about it in *L'Art*.

THE work of copying the celebrated frescoes in the Ajanta caves in Bombay, which was begun, under the auspices of the governments of India and Bombay, so far back as 1872, has recently been completed. These caves, as is well known, are situated about fifty-five miles from Aurangabad, and consist of twenty-four monasteries and five temples hewn out of the solid rock, supported by lofty pillars, and richly ornamented with sculpture and highly finished paintings. The caves derive their chief interest from these last, which are assigned to periods ranging between B.C. 200 and A.D. 600, thus affording a continuous display of Buddhist art during eight hundred years. Some idea of the magnitude of the work which has just been completed at a cost of a little over 5,000*l*. may be gathered from the fact that the copies made cover 166,888 square yards of canvas. There are in all 165 copies of paintings, 160 copies of panels, and 374 water-colour drawings of the ornamental panels of the walls and ceilings, executed on a reduced scale with a view to their publication. The paintings vary in size from 25 feet by 11 feet downwards. The whole of the copies are to be finally deposited in London, and are to be reproduced by chromo-lithography and the autotype process on a reduced scale, and published in book form.

A CHEAP edition of Adolph Menzel's admirable illustrations of the doings of Frederick the Great is announced at Berlin.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Richter Concerts: Brahms Fourth Symphony.

At the second of the present series of Richter Concerts, given on Monday evening at St. James's Hall, only one novelty was introduced; but that one was of sufficient importance to render the concert especially noteworthy, Brahms's Fourth Symphony, in E minor, being produced for the first time in England. It is just two years since Herr Richter brought to this country the same composer's Third Symphony, in F, which was received with every mark of favour, and which has since kept its place in the *répertoires* of our orchestral concerts. The new work was performed for the first time last October at Meiningen, under the direction of its composer; and it has since been heard in several of the principal towns of Germany as well as in Vienna. The opinion of the German musical press has been much divided as to the merits of the symphony, and we think it very probable that similar diversity of judgment will be found among English critics. This is more especially the case as most of Brahms's music is so highly elaborated as to require more than a single hearing for its proper appreciation. We must therefore express our opinion—formed solely upon the performance of Monday night, and without an opportunity of examining the score, which is not yet published—with a certain amount of reserve; for with music such as this it is always possible that first impressions may be considerably modified, if not even sometimes reversed, by further and more intimate acquaintance.

Brahms in all his larger works shows himself an adherent of the classical rather than of the romantic school, and his latest symphony adheres, though with some modifications, to the forms handed down to us by the great masters. The opening *allegro* is modelled on strictly orthodox lines; there is no repeat of the first part, but of this we find also examples in Beethoven's Choral and Schumann's 'Rhenish' symphonies. This first movement is distinguished by the wealth and variety of its subjects; it is, indeed, open to question whether the composer would not have been wiser to have been more sparing of his thematic material, for it is difficult at times to follow clearly the train of thought. Breadth and nobility, combined with a certain pathetic tinge, are the general characteristics of the music; and we feel little doubt that this movement would be found to improve greatly on acquaintance. The *andante moderato* which follows is the finest part of the work; it is one long stream of charming melody, exquisitely harmonized, and full of delicate orchestral colouring. Thus far the symphony must be pronounced fully equal to any of its predecessors; but from this point the interest is by no means sustained. Following a plan which increasingly obtains in modern symphonies, Brahms gives for his third movement not a *scherzo*, but a species of *intermezzo*, written in the form of a rondo. The chief subject is distinctly commonplace—a most unusual thing with Brahms—

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and even borders on the grotesque; the various episodes introduced are undoubtedly pretty, but more suited in character for a ballet than for a symphony; while the scoring, with prominent parts for piccolo and triangle, approaches dangerously near to vulgarity and tawdriness. If the third movement is too light, the *finale*, on the other hand, is too heavy. It is in the old form of the *passacaglia*—an ancient dance—and consists of an almost interminable series of variations on a theme eight bars in length. In treating the variation form for the orchestra even the genius of Beethoven was somewhat handicapped, as is shown by the *finale* of the 'Eroica' Symphony, which is distinctly inferior to the *finales* of the fourth, fifth, seventh, and eighth symphonies of the same master. As regards mere technique Brahms is a past master in his art; he has in several of his works shown his complete command of the variation form; but in endeavouring to resuscitate the *passacaglia* as treated by the composers of the last century—notably by Bach and Handel—he has, we think, attempted a task beyond his strength. The *finale* of the new symphony is, we freely admit, astonishingly clever, but it is none the less fearfully dry. Taken as a whole we consider the Fourth Symphony decidedly inferior to the third, because the last two movements, whether from the injudicious choice of forms or from failing inspiration on the part of the composer we cannot say, by no means sustain the interest excited by the first *allegro* and the slow movement. This, we would again remind our readers, is the impression after one hearing; a final judgment of the work must be reserved for a future occasion. The symphony was admirably played under Herr Richter's direction, and very warmly received. The rest of the programme consisted of the overtures to 'Anacreon' and 'Tannhäuser,' the 'Ritt der Walküren,' and three songs by Liszt sung by Miss Lena Little.

Musical Gossip.

HERR RUBINSTEIN'S cycle of seven Historical Pianoforte Recitals will commence next Tuesday afternoon at St. James's Hall, and be continued on the following dates, May 21st, 24th, and 27th, June 1st, 4th, and 8th. The first recital comprises thirty-one numbers, selected from the works of Bird, Dr. John Bull, Couperin, Rameau, Scarlatti, J. S. Bach, Handel, C. P. E. Bach, Haydn, and Mozart. At the second recital (Friday, the 21st) Herr Rubinstein will play eight of Beethoven's sonatas. The remaining recitals will be noticed in due course.

THE chief features of Mr. Manns's benefit concert, given last Saturday at the Crystal Palace, were the magnificent performance of Schumann's D minor Symphony by the orchestra, the artistic rendering by Miss Fanny Davies of the first movement of Beethoven's Concerto in C minor, and the remarkably clever violoncello playing of Master Schratzenholz, a young gentleman of whom we shall probably hear more hereafter.

MR. OSCAR BERINGER'S pianoforte recital, given on Monday afternoon at St. James's Hall, was no less interesting than those which he has given in previous years. Mr. Beringer's merits as one of the most sterling of our resident pianists are too well known to render it needful to insist upon them now; it will suffice to say that his playing on Monday showed no diminution of his powers. His programme included

Beethoven's Sonata in C sharp minor, a graceful Pastorale by Nardini transcribed for the piano by the concert-giver, Tausig's arrangement of Scarlatti's Allegro in F minor, Chopin's Scherzo in B minor, Liszt's Sonata in the same key, and four smaller pieces by Liszt. Madame Antoinette Sterling contributed songs by Beethoven, Franz, Rubinstein, and Liszt.

MR. HENRY LEBRETON gave a concert at the Princes' Hall on Monday afternoon.

MADAME FRICKENHAUS and Herr Ludwig commenced a new series of their interesting chamber concerts at the Princes' Hall last Thursday week. The programme included an Octet in F by Gade, Op. 17, which, so far as we are aware, had not been heard previously in London. It is an unambitious and not particularly original work, but like most of the Danish composer's music it is graceful and melodious. The first and last movements are somewhat weak, but the *andantino* and the *scherzo* are piquant and genial. The other concerted works were Dvorák's very fine Trio in F minor, Op. 65, in which the concert-givers were assisted by Mr. Whitehouse, and Beethoven's Sonata in G, for piano and violin, Op. 30, No. 3. Miss Amy Sherwin sang *Lieder* by Reinecke, Otto Schweizer, and Lassen.

THE last concert of the Sacred Harmonic Society yesterday week consisted of a performance of Handel's 'Belshazzar,' the revival of which last season was warmly welcomed. Of the composer's less known oratorios this is unquestionably one of the finest. The choruses are generally in his grandest manner, and even the solos, though cast in an old-fashioned mould, are full of spirit and character. We spoke at length of the work on the last occasion (*Athen.* No. 2993), and need not enter into further details. Neither is it necessary to modify anything that was then said respecting Sir George Macfarren's organ part or Mr. Hecht's additional accompaniments. Concerning the recent performance the palm for excellence may be allotted to the soloists. Miss Eleanor Farnol improved her position as an oratorio singer, and Miss Chester maintained the good impression she had previously made; Madame Patey, Mr. Lloyd, and Mr. Bridson were, of course, satisfactory; but Mr. Lloyd cannot escape censure for introducing a high B flat at the end of the air 'Let festal joy.' A vocalist of his reputation has no need to resort to devices of this kind in order to extort a round of applause from vulgar listeners. The choruses were sung with much spirit, and 'Ye tutelary gods' was redemanded, but Mr. Cummings wisely declined to repeat it. On the other hand, he must be held responsible for the confusion in the episode of the handwriting on the wall, where, oddly enough, a mishap occurred last year. Instead of beating eight quavers in a bar he gave twice four, which is not by any means the same thing, and it appeared as if some of the orchestra misunderstood his meaning. As we were among the earliest to congratulate the Sacred Harmonic Society upon the engagement of Mr. Cummings as its conductor, there is the less reason to keep silence respecting the shortcomings which have marred some of the performances during the late season. Mr. Cummings is an admirable musician, but experience is needed in order to become a good conductor. It is absolutely necessary to *lead*, that is, to adopt a clear beat, and to inspire the executants with the feeling that they are under safe guidance. Hesitation is absolutely fatal; a conductor must be autocratic or he is worse than useless.

MR. CARLI, a young English vocalist who has Italianized his name, gave a vocal recital at the Steinway Hall last Thursday week. He has a pleasant light baritone voice, and it appears to have been fairly well trained; but it is of small calibre, and long before the end of his ambitious programme Mr. Carli exhibited palpable signs of fatigue.

We have on previous occasions drawn attention to the remarkable promise shown by the

students' orchestra in connexion with the Guildhall School of Music, but their performances last Saturday at the Guildhall exhibited an advance upon everything they had hitherto done. The first movement of Beethoven's Ninth Symphony was played with surprising vigour and accuracy, and the delicacy observed in Mendelssohn's 'Midsummer Night's Dream' Overture was even more commendable. A very creditable rendering of the Vorspiel to 'Lohengrin' was also given. We believe the professional contingent in the orchestra was limited to three double-basses and about half the wind. The most promising of the vocalists was Miss Caroline Norman. Mr. Weist Hill conducted the concert.

MR. AMBROSE AUSTIN gave an orchestral and miscellaneous concert at the Albert Hall last Saturday afternoon. The programme does not need criticism, but it was unexceptionable of its kind, and the artists who appeared were Madame Albani, Madame Nilsson, Miss Damian, Mr. Lloyd, Mr. Santley, and M. de Pachmann, in addition to the London Select Choir.

OFFENBACH'S 'La Créole,' an English version of which, under the title of 'The Commodore,' was produced on Monday afternoon at the Avenue Theatre, is one of the composer's most pleasing works. The book, by Alfred Millaud, is free from coarseness, and the music is for the most part refined and piquant rather than noisy and vulgar. The performance was fairly commendable.

ON the other hand, 'The Lily of Leoville,' a new *opéra bouffe* by a composer named Ivan Caryll, produced at the Comedy Theatre on Monday evening, is a very feeble affair. The music is thin and lacks freshness, and the book, by Messrs. Felix Remo and Alfred Murray, is a compound of the most hackneyed materials. By far the most acceptable member of the company is Mr. Hayden Coffin, a young artist who is worthy of better work. Miss A. Delaporte and Mr. H. Bracy are commendable.

MADAME ALICE ROSELLI gave a concert at the Princes' Hall on Tuesday evening.

A NEW opera, 'Maitre Ambros,' by the French composer C. M. Widor, was produced at the Opéra Comique, Paris, last Thursday week. The music is said to be not only very good, but remarkably original.

A NEW opera on the subject of 'Loreley,' the music composed by Herr Mohr, has been produced with brilliant success at Hamburg. The principal parts were sung by Frau Sucher, Frau von Zanter, and Herren Ernst and Krauss.

WAGNER'S 'Tannhäuser' has lately been produced for the first time in Rome at the Apollo Theatre.

VICTOR MASSÉ'S opera 'Une Nuit de Cléopâtre' has been given with much success at Geneva.

DRAMA

THE WEEK.

GRAND.—Performance by the Shelley Society of 'The Cenci' of Shelley, played in Six Acts.

TOOLE'S.—Revival of 'The Serious Family,' Comedy in Three Acts. Adapted from the French by Morris Barnett.

VAUDEVILLE.—Morning Performance: Revival of 'The School for Scandal,' a Comedy in Five Acts. By Sheridan.

THAT the first performance of 'The Cenci' should take place with "maimed rites" would scarcely surprise the shade of Shelley should it still take an interest in sublimity proceedings. Shelley, of course, wrote 'The Cenci' for the stage and, though sensible of the difficulties with which its performance was environed, hoped to see it played. The interference of authority with his work was, however, too familiar to cause him much astonishment. The question whether the time has come for a public

performance of 'The Cenci' has been answered by the Shelley Society in the affirmative, and the nearest approach to such that can be attempted has been made. A public theatre has been taken, the characters have been assigned to known actors, and an audience has been assembled. In some other respects, however, the experiment resembled the first attempts to introduce the performance of stage plays under Puritan rule: no money was taken, and the public which assembled came in response to invitation. No very safe conclusion as to the merits of 'The Cenci' as an acting play can under such circumstances be drawn. Before the special public assembled the play went admirably. Defects of stage management due assumably to an exaggerated reverence for the intentions of a poet who, never having had a play acted, would have been thankful for information as to what was or was not possible on the stage, passed without notice; long scenes of declamation were received not only without protest, but with applause; and the termination of a play occupying near four hours in performance and divided into six acts was witnessed by ninety-nine hundredths of a large audience. This is as it should be, and was, of course, to be anticipated. It settles nothing, however. The doubt still remains whether a public less select and distinguished, with less of literary curiosity and a keener appetite for things essentially theatrical, would be equally complaisant.

That 'The Cenci' is not a great play as well as a work of high genius few will assert. Its proper companionship may be, as Messrs. Forman in the introduction to the Shelley Society's edition of 'The Cenci' assert, the 'Edipus Tyrannus' of Sophocles, the 'Medea' of Euripides, Shakspeare's 'King Lear,' and the 'Phèdre' of Racine. The question, however, remains, Is it a good acting play? and that question no man of experience will answer in the affirmative. Withdraw the prohibition on its performance imposed by the Censure, and see what manager will mount it for a run. Let Mr. Irving and Miss Terry even, now at the height of their relative powers and popularity, assume the principal characters, and interest will not extend beyond the narrow circle of the cultivated playgoer. The question as to the expediency of putting it on the stage is to be settled on other ground. While the influence of 'The Cenci' is noble and salutary, he is a bold man who says its lesson is suited to the entire public, especially under the altered conditions of the stage. Until last week no play on the subject has, so far as we are aware, been put on the European stage. A tragedy entitled 'Béatrix Cenci,' in five acts and in verse, by Astolphe, Marquis de Custine, was printed in Paris in 1833, fourteen years later than 'The Cenci' of Shelley, but appears to have remained unacted.

A piece of work more conscientious than the representation given at the Grand Theatre on the afternoon of May 7th has seldom been seen. As close a regard to the book as was possible under the conditions of light and reconcilable with attention to the acting revealed only one omission, that of the answer to the question of Bernardo, V. iii. (printed version), "Would ye divide body from soul?" by the "Officer,"

"That is the headman's business." In no case, moreover, was any instance discovered of the substitution for a word of an equivalent. In the case of a totally new play with rôles of unheard-of length—that of Beatrice extends to over eight hundred lines—such exactitude is in the highest degree praiseworthy. In *ensemble*, moreover, much care was shown.

Mr. Hermann Vezin gave a fine performance of the Count. The character is, of course, atrocious, and, were it not for the record that survives of similar monsters, would appear incredible. The worst dream of erotomania scarcely goes beyond the actual life of this man, supposing to be true the account of Cenci by Muratori, from which Shelley has withdrawn a portion of the foulness. No suggestion of madness is furnished by Mr. Vezin, who assigns the man a cynical contempt for everything human, and a cruelty that is intellectual rather than physical. Mr. Vezin is picturesque, powerful, and impressive. There is a certain measure of dignity as well as fatefulness about him. To the part of Beatrice, Miss Alma Murray brings an appearance suited to the character and a voice singularly musical in tone and good in quality. She has studied closely the character, and gives a powerful and an intellectual rendering of it. Many of her movements and gestures were very fine, and as a whole the performance deserves high praise. Other characters were taken by young actors, several of whom acquitted themselves creditably.

So long a time has elapsed since 'The Serious Family,' an adaptation by Morris Barnett of 'Le Mari à la Campagne' of Bayard, has seen the light, it has on its revival at Toole's Theatre some of the attraction of novelty. More than one alteration of the piece has been produced in years comparatively modern, and one of them, 'The Colonel,' obtained considerable vogue. In some respects, however, the closest rendering of 'Le Mari à la Campagne,' which dates back to 1844, is the best. The hypothesis which Bayard ridiculed in what is a species of modernization of Tartuffe is a thing inherent in human nature, and not a passing folly like the æsthetic craze; and the piece, both in the French and the English version, is an admirable satire. In the character of Aminadab Sleek, the M. Mathieu of the original, Mr. Toole acts in a spirit of genuine comedy. His make-up moved constant outbreaks of laughter from the audience, and his action and delivery were thoroughly artistic and effective. A revival possessing more general interest has, indeed, not been seen at this theatre for years. The characters in general were fairly supported, and the whole went with much spirit. At the fall of the curtain Mr. Toole delivered in character a very comic gagging address to the audience. This is in part taken from Burton, an excellent comedian, best known in America, whose bequests to English acting, which are both numerous and important, seem likely to pass unchronicled.

The representation of 'The School for Scandal,' given on Wednesday afternoon at the Vaudeville, as a portion of the series of revivals of old comedy undertaken by Mr. Lionel Brough and Miss Kate Vaughan, deserves recognition. It was light and

agreeable rather than strongly dramatic, the actors generally, as it seemed, taking their cue from Miss Vaughan. The Lady Teazle of the young actress was sprightly and natural and elegant, and the scene of wooing between her and Joseph Surface was in some respects admirable. Much ridiculous business that has come to be associated with the scene was, for the first time for some years, omitted. Mr. Conway's Charles was bright and natural, and Mr. Lionel Brough's Moses was comic and free from extravagance.

VICTOR HUGO: 'THÉÂTRE EN LIBERTÉ'

It is exactly two hundred and eighty-six years since the first edition of 'A Midsummer Night's Dream' came from the press, two hundred and sixty-three since the publication of the 'Tempest.' And nothing till now has appeared comparable in kind and in degree with those two masterpieces of faultless fancy and boundless imagination. The earlier in date was published sixteen years before the death of Shakspeare; the second, seven years after. The first posthumous gift of the only poet who can reasonably be regarded as the successor of Shakspeare is the first volume of dramatic verse which can be set beside them.

Between the earliest and the latest of the seven dramatic pieces comprised in this priceless volume there is a space of exactly twenty years. In the third May which had risen upon the poet in a strange land there came from the hand of an exile the most brilliant and joyous effusion of laughing fancy that ever broke into birdlike music of rippling and shining verse. Flowers, birds, and butterflies undertake the conversation of an unsexed pedant or philosopher to a sense of his natural humanity; but the conquest is reserved for the first girl who flashes across his way. The words are actually fragrant and radiant with the very perfume and the very splendour of a woodland wilderness in spring; we smell the dripping flowers, hear the clamouring birds, catch the gleam of falling raindrops. With Shakspearean condensation and with Shakspearean audacity the poet has dared or deigned to introduce parodies and puns into the concert of wild-wood harmonies and contemplative delights; and the poetry is all the finer for the fun which brightens and relieves it. The next in date, a poem as bright and sweet, but graver and deeper in tone, was written eleven years later. In the mean time Victor Hugo had given us 'Les Contemplations,' the first series of 'La Légende des Siècles,' 'Les Misérables,' and the essay on Shakspeare; 'La Grand'mère' was written in the year that gave us 'Les Chansons des Rues et des Boies.' It is much to say that nothing ever written by its author is touched with more exquisite tenderness and enlivened with more admirable humour than this little play; but nothing less can be said of it by any competent reader. The action is equally simple and perfect; the characters are finished and quickened in a few strokes, swift and sure as the glance of sunbeams. An old margravine, the reigning princess of some province (as we may suppose) not far from the sea-coast of Bohemia, is more troubled than ever was King Polixenes by the delinquencies of a son who has fled from dual state to marry a low-born maiden, and lives hidden with his wife and children in a woodland solitude. Hither, after ten years of separation, the imperious old lady makes her way under the escort of a zealous old chamberlain allied by collateral descent to the families of Polonius and Malvolio. As a princess in her own right she has the power to annul the marriage, to clap her son into prison, and to shut up his wife in a convent. She is something of a philosopher, too, as becoms a contemporary of the great Frederic and the great Voltaire, but one who thoroughly appreciates the value of the sound

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doctrine that many views and opinions are good to hold and bad to act on. She withdraws out of sight and hearing of an interview between the wedded lovers which is one of the most perfect scenes in all the range of poetry for tenderness of passion and purity of ardour, but returns in time to witness the play and overhear the prattle of their three little children. It would be superfluous to say that no other poet could have written a line of this scene, or that it is actually as delightful as nature itself—as the very presence and voice of children. Nor is it needful to explain the simple and exquisite catastrophe or conclusion of a poem written in the space of seven summer days. And this is a sample of the style in which it is written:—

Dieu veut que, parfois, l'ombre ait une âme gaie;
Et cette âme, c'est toi. Ma tête fatiguée
Se pose sur ton sein, point d'appui du proscrit.
L'ombre, te voyant rire, a confiance et rit.
Les roses pour d'ouvrir attendent que tu passes.
Nous sommes acceptés là-haut par les espaces.
Et, tu dis vrai, les champs, les halliers noirs, les monts,
Sont de notre parti, puisque nous nous aimons.
Oui, rien n'est méchant, rien, rien, pas même l'ortie.
Que c'est charmant, l'étag, l'aurore, la sortie
Des nids au point du jour, chacun risquant son vol,
L'herbe en fleur, l'oeillet partout, la nuit, le rossignol;
Toute cette harmonie est une ombre jouée.
Exquise en son mystère, et au beau s'ajoute
A la forêt, au lac, à l'étoile des cieux.
Le chêne, en te voyant, frémit, ce pauvre vieux;
La source offre son eau, la ronce offre ses mûres,
Et les ruisseaux, les prés, les parfums, les murmures,
Semblent n'avoir pour but que d'être autour de toi.

And this melody of speaking sunshine, this radiance of visible music, came from the harbour of exile which had sent forth twelve years earlier the terrible and truly invincible armada of the 'Châtiments.' Dante writing at Verona the fourth act of the 'Winter's Tale' would be, if we could conceive that possible, the only parallel to this.

But the two longest of the dramatic poems in this collection, which are dated respectively two and four years later than this exquisite little comedy, bear upon them, for all their brightness and lightness of general form or occasional expression, the visible image and superscription of exile and suffering, the sign of heroic meditation, the seal of patriotic passion. And yet in scarcely any other work has the poet given such unbridled freedom to the flight at once of aerial fancy, of earth-born humour, and of heaven-born imagination—the three steeds yoked neck by neck to a chariot more triumphant than that of Achilles. In the romantic play which, under the unromantic title of 'Mangeront-ils?' conceals and reveals a combination of these concordant powers for which we can find no parallel but in Aristophanes or in Shakspeare, the wild and wayward liberty of action and evolution takes a tone of serious interest, a note of tragic dignity, from the transient passage and the posthumous influence of the centenarian white witch who is to Guanhumara as moonlight to a raging fire. The fierce and foolish king, the sedate and sneering parasite, "un neutre à fond hostile" like *Mérimée* or *Sainte-Beuve*, the hunted and happy lovers, the joyful and helpful vagabond, merry as *Autolycus* and trusty as the Fool in 'Lear,' come all under the shadow or the shelter of her presence or her memory. But if any likeness may be found or fancied for any other feature of this poem in the work of other men or of Hugo himself, we can hardly be wrong in affirming that there is not in all the world of poetic invention anything in kind and in degree comparable with the majestic pathos and serene sublimity of the words in which the wise and innocent old woman takes leave of life, and gives death welcome to her weary body and unwearied soul:—

J'ai cent ans. Hier j'ai dit: Mon agonie est proche.
Ce matin, je m'étais mise sous une roche.
Nous autres, les esprits et les bêtes des bois,
Nous voulons finir loin des rumeurs et des voix;
Pour qui meurt, toute chose, excepté l'ombre, est fausse.
La salamandre creuse elle-même sa fosse.
La taupe va sous terre, et l'aigle encor plus loin,
Dans le nuage, et l'ours veut tomber sans témoin.
Et les tigres, rentrant leurs griffes sous leurs ventres,
Majestueusement meurent au fond des autres;
Et quand on est leur femme, leur sœur, on enfuit
Ainsi qu'eux, on se cache, et l'on rend à la nuit
Son âme, comme après la bataille, l'épée.

This calm rapture of expectation, which turns towards death with a sort of eager patience and yearning confidence in immortality, is a mood of mind familiar to all students of Hugo as the most habitual temper of his thought, the most instinctive inclination of his spirit, throughout his latter years of life. Sophocles himself has hardly given with such perfection of placid power a sense of deeper sweetness in the deep mystery of dissolution or transition out of trouble into rest.

Je vais donc m'enlever! je vais donc être ailleurs!
Ah! je vais savourer, de moi-même maîtresse,
La fauve volupté de mourir, et l'ivresse.
Fils, d'aller allumer mon âme à ce flambeau
Qu'un bras tend à travers le mur noir du tombeau!

But it is mere presumption to cull here and there out of this magnificent forest of verse a handful or so of picked couplets. The scene is so absolutely unique, so wild and sweet and splendid, that neither its pathos, nor its grandeur, nor its depth and truth of natural instinct can be appreciated or even apprehended except by careful and thankful assimilation of the whole.

In the spring of 1843 Victor Hugo had given to the stage the last great work which he ever deigned to submit to the ordeal of public representation; in the winter of 1869 he wrote the dramatic poem which of all his plays has most in common with 'Les Burgraves.' The *Illyria* in which the scene is laid bears less likeness to the romantic and fantastic *Illyria* of Shakspeare's 'Twelfth Night,' with its Rabelaisian laughter and its Arcadian love-making, than to the epic and tragic Rhineland in which the poet had once before assembled for comparison and contrast the representatives of three various generations. There is a space of twenty-six years, seventeen of them passed in exile, between the dates of these two great poems; there is a perfect unity of inner concord between the inspiration of the former and the inspiration of the latter. Both have the same epic and heroic note in them, the same atmosphere about them of the forest and the mountain, the same breadth and dignity of exalted passion, the same high-thoughted harmony of primal and ideal emotions—love of country with love of child and parent, faith in human duty and the divine right of manhood, in the sureness of tragic expiation and the fullness of atoning equity. This dramatic and heroic idyl was written in the year which saw the publication of 'L'Homme qui Rit,' the last year of the infamy of France. Three years later Victor Hugo published the tragic record of 'L'Année Terrible,' and wrote on a fortunate day in September one of the quaintest, brightest, and finest of his lighter philosophic poems, abounding to exuberance in touches and flashes of his ripest and most thoughtful humour. The tattered sage who enlightens the good-natured marquis on the cognate questions of the supreme being and "the eternal female" has in him something of Villon and something of Omar Khayyâm. Next year Hugo wrote an idyl in dialogue which recalls by more qualities than one the method and the instinct, the grace and the daring, of Theocritus; and in the year following this the complaint of a king condemned to live in lifelong isolation of omnipotence and lifelong separation from all possible assurance of simple and self-satisfying love. These are the latest in date of the verses comprised in this volume:—

Sans l'amour ce n'était pas la peine de naître,
Et cela ne vous sert à rien d'être le maître.
L'empereur, le César, l'homme unique et pensif.
Être aimé, c'est avoir l'œil clair et décisif.
Le front gai, l'esprit prompt, le cœur fort, l'âme haute.
Autrement, si les cœurs, sans que ce soit ma faute,
Me sont fermés, tout est ingrat, rien n'est vermeil;
Si l'on ne m'aime pas, qu'importe le soleil
Avec sa grande flamme inutile? Qu'importe
Le frais avril ouvrant aux papillons sa porte,
Le doux mai dont j'ai droit de nier la chaleur,
Et qu'est-ce que cela me fait que l'arbre en fleur
Frisonne, et que le chant des oiseaux se confonde
Avec l'hymne du vent dans la forêt profonde!

But besides these seven little plays and the bright epigrammatic prologue which introduces them in an amœbean dialogue between Tragedy and Comedy—besides these living and imperishable flowers of exile—we know that Victor Hugo

must have left other samples of his dramatic genius, for which no place has been found in this volume. For more than thirty years, we have it on the evidence of his wife and son, four acts of a tragedy long since promised lay awaiting the completion of the fifth; the advertisement of 'Les Jumeaux' was therefore no such absolute delusion as the famous announcement of 'La Quinquagénarie,' the historical romance of which not a line was ever written. And Théophile Gautier, in an article dated August 5th, 1844, on the appearance of a piratical piece of rubbish produced by two thievish playhouse hacks under the title of 'Don César de Bazan,' informs us that "Victor Hugo himself, feeling the same affection for the child of his brain that Shakspeare had for Falstaff and Beaumarchais for Figaro, has written a comedy entitled 'Une Aventure de Don César de Bazan.' The resolution taken by the poet to have no more plays acted has prevented him from bringing it on the stage, but no doubt it will some day appear in the shape of a book, and the true, the only César de Bazan will then revive in his own very likeness."

The day so long since anticipated by the most loyal and faithful of Hugo's earlier disciples has already been too long deferred. And even were the unfinished tragedy, instead of being so nearly perfect, as far from completion as Shakspeare's posthumous fragment or torso of 'The Two Noble Kinsmen,' we should yet have a right to it as it stands, knowing as we do that when it comes to us we shall receive it undeformed and unenlarged by any such incongruous even if not unlovely additions as were held needful to complete the last unfinished masterpiece of Shakspeare. ALGERNON CHARLES SWINBURNE.

Dramatic Gossip.

THE next performance of the Pastoral Players will consist of the Bower Scenes from the Laureate's drama of 'Becket.' These will be given by permission of Lord Tennyson and Mr. Irving. Mr. Hermann Vezin will be Becket, Mr. Beerbohm Tree the King, and Lady Archibald Campbell Rosamond.

To those who witnessed the performance of Miss Alma Murray as Beatrice Cenci it will be good news that this actress, hitherto rarely seen except in special representations, has been engaged for the autumn for the principal character at Drury Lane.

MRS. BERNARD BEERE has secured the country rights of 'Jim the Penman,' in which she will appear with a specially selected company.

MR. GOSSE's Cambridge lectures this term are to be on the drama of the close of the seventeenth century. The first, 'On the Condition of English Drama at the Restoration,' is to be given to-day (the 15th inst.) in the hall of Trinity College.

FOR his benefit on the 20th inst. Mr. David James will revive Mr. Albery's grim and clever comedy 'Tweedie's Rights,' a piece which never received due recognition. He will, of course, appear as Tweedie, and will be supported by Mr. Thorne in his original character of Tim Whiffler, by Messrs. Gardiner and Gilbert Farquhar, and Miss Kate Rorke. In a miscellaneous entertainment which will follow many known actors will appear.

A NEW and original domestic comedy, entitled 'Jewels and Dust: the Romance of a Court,' by Mr. G. Manville Fenn, will be produced at the Crystal Palace on Tuesday next, and played by Miss Kate Rorke, Miss Fanny Brough, Messrs. Herbert, Garden, Gardiner, and other actors.

'THE ESMONDS OF VIRGINIA,' a new play by an American author, will shortly be produced at the Royalty by Miss Helen Barry, whose company has been strengthened with a view to its production. It is unconnected with Thackeray's

novel, and deals with an episode in the late civil war in America. A new *lever de rideau*, taken by Mr. Dunstan from the German, and entitled 'Houp la !' will also be played.

MR. FRED LESLIE appeared as David Garrick in T. W. Robertson's comedy on Wednesday afternoon at the Gaiety. His performance was artificial and constrained. Miss Kate Rorke was a delightful Ada, and Mr. E. Righton a whimsical Squire Chivy.

'COURT FAVOUR,' by J. R. Planché, has been revived at the Criterion, at which house this evening a fantastic play in three acts, entitled 'Flirtation,' will be given for the first time.

A NEW and original drama by Messrs. Yardley and Stephens, entitled 'Hand and Heart,' will be produced next week at a morning performance at the Gaiety.

THE well-known Vienna actor Herr Adolf Sonnenthal intends producing the whole of Schiller's play 'Wallenstein' in one day. The performance, which will take place in Prague, will begin with 'Wallenstein's Camp' (one act) at 2 o'clock in the afternoon, to be followed by 'Piccolomini' (five acts), and by 7 o'clock in the evening the curtain will rise upon the last part of the play, 'Wallenstein's Death' (five acts).

WE have received the first number of the creditable little journal published by the Shakespeare Society of Adelaide University, South Australia. It is the first attempt made in the colonies to establish an exclusively Shakespearean journal, and deserves encouragement.

WE have received seven more volumes of the extremely handy and cheap edition of Shakespeare's works which Messrs. Kegan Paul & Co. are publishing under the title of the "Avon Edition."

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Amount of Profits divided at the last Quinquennial Bonus	£437,347

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